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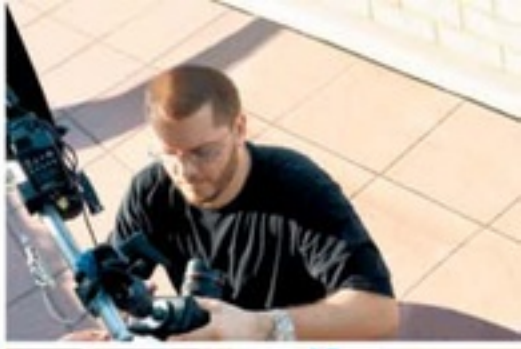
A Chrysler Building engineer, captured by Vincent Laforet.

Aperture Profile: Vincent Laforet,
***LIFE* magazine, Chrysler Building, New York, NY**

Vincent sets up for his shots, photographs a Chrysler Building engineer at work, then uses Aperture to import, edit, catalog, organize, retouch and publish his photos to his website, all from the top of the Chrysler Building.



To get the shot, Vincent Laforet battled vertigo, high winds and the pressure of an early deadline.

Atop Manhattan's famous Chrysler Building, routine maintenance is no easy task. Neither is capturing breathtaking photos of it. So with just a limited amount of time to shoot an engineer at work on one of the building's famous eagles, Vincent Laforet enlisted the help of Aperture™ and his MacBook™ Pro.

Only Aperture, the first all-in-one post-production tool for photographers, could help Vincent manage his entire workflow within such a narrow time frame.

Working in RAW from start to finish, Vincent used Aperture to immediately catalog his shots as he took them, add important metadata, compare full-screen RAW photos with Aperture's Stacks and built-in Loupe, then publish the final photos to his website — all from a landing on the 61st floor. By the time the shoot was over, thanks to Aperture, Vincent knew with certainty he'd made the most of his one chance.

Aperture gives photographers the post-production tools they need to shoot with confidence from anywhere. Which is something Vincent Laforet appreciates when he's on the ground, up in the air or somewhere in between.

For more of this story and others, visit apple.com/aperture/profiles

Aperture

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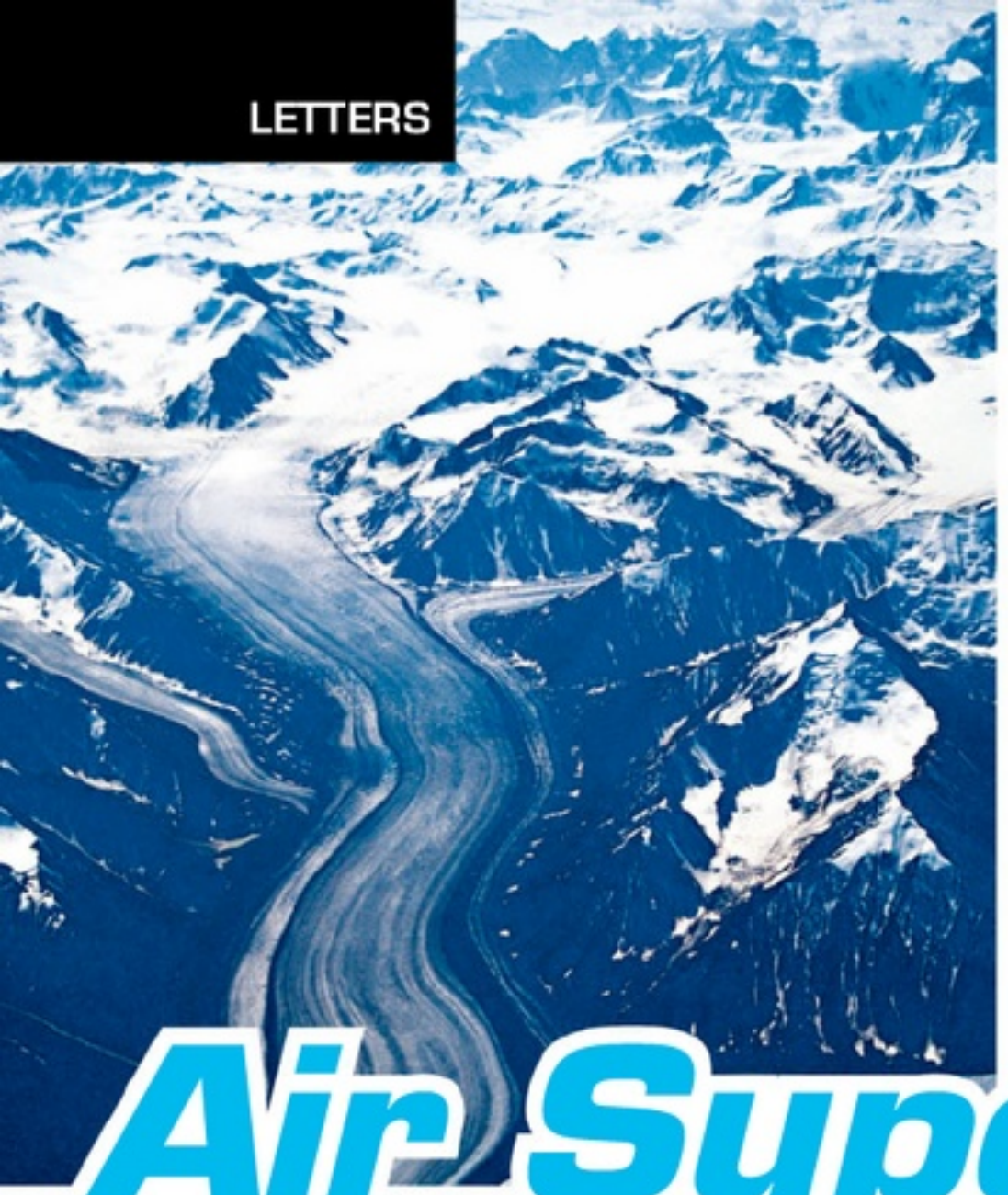

AS A PHOTOGRAPHER, I'VE FOUND A GREAT distraction from the hassles of frequent flying: aerial photos. I've taken great shots of everything from snow-covered mountains to spectacular cloud formations. And as this shot of an Alaskan glacier shows, they're all the more amazing from the air. Here are some rules I follow when shooting from my cramped window seat:

■Sit ahead of the wing. There's less turbulence to blur your shot.

■Turn off your reading light. The darker it is in the plane, the less glare you'll face on the windows.

■Shoot near the ground. Closer objects and less atmosphere between you and your subject make for great pictures during takeoff and landing.

■Focus at infinity. This way, depth of field isn't an issue, and you can beat blur with a fast shutter speed. I shoot at 1/250, 1/500 sec, or faster.

■Get close to the window, but don't touch it; that can vibrate the camera and blur your shot.

Rulon E. Simmons
Rochester, NY

Air Superiority

Grandest canyon

I loved your article on the Grand Canyon region (Nature, October 2006). Another spectacular natural setting in that area is the Havasupai reservation in the Havasu Canyon, AZ. It's home, in my opinion, to the most beautiful set of waterfalls in the U.S. I took this photo while hiking there last year. I plan on returning soon to shoot more.

Max Trombly
Boston, MA

For details on visiting this remote and beautiful area, go to www.havasupaitribe.com.

What the world needs now...

Perhaps there's a place for a tripod-mounted still-subject camera that would be especially useful for macro and landscape photography. It would not have a viewfinder, autofocus, burst mode, or image stabilization. It would have lens interchangeability; live preview with the largest, swiveling 4:3-ratio monitor possible; a large 4:3-ratio sensor that could be cropped to a 16:9 ratio for computer monitors and TVs; and a wireless release that works from behind the camera.

Irving Gunderson
Shelton, WA

Camera manufacturers could add a slot in battery grips that would accept a stick of laptop RAM, which measures about 30x70mm, so space shouldn't be a problem. If the cameras were designed to use this secondary buffer, you could get up to 1 GB of additional capacity for high-speed bursts. For a Canon EOS 30D shooting RAW, this would mean 100+ shots at 5 frames per second, instead of just 10. This would turn the battery grip into a modern-day motor drive.

Marc A. Rumsey
Rochester, NY

I suggest Nikon take customers' F-film series SLRs and retrofit them with digital sensors. I want just a basic mechanical camera with manual focus and no metering. While I own a Nikon D200, I would sell it in a heartbeat for a retro-digital F.

Ron Sindric
Waterloo, IA

It's baaaaack!

I read with interest John Owens' observation (Editorial, October 2006) that those attending the Microsoft Pro Photographers Summit wanted technology that freed them from the computer and let them take more pictures. I think it's called film.

Mike Schumacher
Foresthill, CA

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Photo data: SIGMA Macro 70mm F2.8 EX DG, 1/125 second exposure at f/3.5.

ANDY BELCHER SHOOTS THE WORLD WITH A SIGMA LENS

A serendipitous moment intensifies dramatic contrast in New Zealand.

A Paua shell's cool luster offset a brilliant mantis. This set the stage for a SIGMA macro lens, covering a full 35mm frame, to capture the interplay of color and contrast from a captivating perspective. The lens' SLD (Special Low Dispersion) coated glass effectively corrects and minimizes various aberrations. A floating focusing mechanism assures exceptional image quality, from life-size to distant perspectives. Super multi-layer coating reduces flare and ghosting. Focus-limiter mechanism and a magnification scale make it easier to achieve the desired image. A screw-in hood keeps attachment of a polarizing filter simple.

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Guilty Pleasures

Free software isn't supposed to be this much fun.

HOW MUCH OF THE SOFTware that comes bundled with your camera, printer, scanner, or computer do ever actually use? Oh sure, you load the RAW converter for the camera, and the drivers for the printer or scanner; maybe even that version of Adobe Photoshop Elements or Corel Paint Shop Pro, since either program allows all but the most serious image editor to stave off a full—and expensive—commitment to Photoshop CS2. But the other stuff? Those disks are probably shunted to a drawer with the owner's manual.

But these days, even a lowly point-and-shoot is likely to come with software that's surprising, useful, and fun.

Take, for instance, ArcSoft's Panorama Maker 4. One of several zillion panorama programs that you can get for little or no money, it retails for $28 (street). But you could find it or something like it in the box when you open your new camera or printer. And if it's not there, download a free trial version at www.arcsoft.com.

While purists will scoff, putting this sort of program in the same category as inkjet greeting cards and scrapbook pages, I defy any photographer to not have a blast playing with panorama software. Especially since it's typically plug-and-play simple.

Here's the process for Panorama Maker 4: Load it into your computer. Shoot a series of photos that you want to stitch together either vertically or horizontally (as I've done here), following the guidelines below. You can stitch up to 16 photos and go as wide as you want—even all the way around in a 360-degree panorama. Load your photos into the program as RAW or JPEG files; tell the software if it got the order of the images right (if not, drag them into the correct sequence), and press "Stitch."

Seconds later, the many photos are one. If cropping or horizon straightening is required, it's easily done. Then print it out on any media your printer can handle—from snapshot-sized paper to roll stock, or even a series of 8.5x11-inch sheets that can be joined together to form a mega-panorama.

So go ahead, pop some of those offbeat disks into your computer and see what kind of fun you can have. The "serious" software can wait. ✪

Ask JOHN

Q Most point-and-shoot cameras use SD cards, but do any take Compact Flash cards? I want a point-and-shoot that uses the same type card as my DSLR.

A Some point-and-shoots used to take CF cards, but no more. SD cards now combine small size with high capacity and speed. It's fairly cheap to buy enough high-quality memory to avoid shuffling cards between cameras. $105 (street) gets you a 2GB Lexar Professional SD card with 133x write speed—that's 700-plus photos on a typical 6MP compact. And many new, small DSLRs are taking the SD route.

7 Pointers for Panoramas

Shooting a series of photos to build a panorama is easy. Just follow these seven tips from ArcSoft:

1 Turn off autoexposure. Shoot in manual mode. Otherwise, when the camera automatically adjusts the exposure for each shot, subtle changes in light can make the corresponding area of two overlapping photos look totally different.

2 Turn off auto white balance. Set it manually so that the white balance doesn't change from shot to shot.

3 Use one exposure setting. Find a shutter speed/aperture combination that works for the entire range of shots. Panoramas stitch better in more even light.

4 Use one focal length. All the photos in the sequence should have the same point of view.

5 Shut off the flash. Otherwise, there'll be inconsistencies between shots.

6 Use a tripod. Not essential, but it helps keep the camera on the same plane throughout all of the shots. And when shooting 360-degree panoramas, a tripod ensures that the first and the last shots line up with each other. If your tripod has a level, use it.

7 Overlap the shots. Shoot the photos using between 25 percent and 50 percent overlap. You can estimate; the amount of overlap doesn't have to be the same from shot to shot. The wider the lens, the more you should overlap to avoid distortion.

SONY

α100

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GEAR

TWO OF A KIND?

Samsung is now the fifth camera maker to offer a sub-$1,000 10-megapixel DSLR in the U.S. But its new 10.2MP GX-10 may look oddly familiar. Check out the sensor-based Optical Picture Stabilization…the self-cleaning CCD…the thoroughly sealed and gasketed body…

Could it be? Yep, it is: The GX-10 is essentially the clone of the Pentax K10D, which we profiled in a Hands On, November 2006.

Sure, there are subtle cosmetic differences, and the GX-10 comes with Schneider-branded D-Xenon kit lenses (the 18–55mm f/3.5–5.6 and the 50–200mm f/4–5.6 we tested in July 2006). But otherwise the GX-10 has the same specs and features that make the K10D such an attractive proposition: a 2.5-inch LCD monitor with wide viewing angle, burst capture of three JPEGs per second until the card is full, and wireless TTL flash capability. Samsung is adding five more Schneider lenses, plus it takes all Pentax K-AF2, K-AF, and K-A lenses–that's a lot of glass. ($900, estimated street, body only; $1,000 with 18–55mm lens; www.samsungcamera.com)

IT ALSO MAKES PHONE CALLS

How much technology can you squeeze into the palm of your hand? More than you ever imagined with Nokia's new N95 ($700, estimated street, including carrier rebate). Small and light (4.2 ounces), it features a 5MP camera with an autofocus Carl Zeiss Vario-Tessar 35mm (equivalent) f/2.8 lens, 2.6-inch LCD, removable 128MB MicroSD card, and stabilized VGA-quality video. As a cellphone, it operates on four EGSM bands and super-fast HSDPA 2100 networks (Cingular, T-Mobile, and other GSM-based carriers), plus it has built-in GPS and mapping software, a web browser, stereo MP3 player and FM radio, Wi-Fi connectivity, and video out. (www.nokia.com/nseries)

HOW TO…

Make Enormous Panoramas

Sometimes stitching together a few images to make an 11-inch-wide panoramic photo just isn't enough. Time to bring out the big guns: Seitz's 6x17 Digital panoramic camera can shoot a 160MP image in a single second. Sure, at about $36,000 it's a bit steep, but that's a small price to pay for a picture you could print almost 6 feet wide at 300 dpi with no upsizing whatsoever. If you still need to go bigger and don't mind spending an extra $1,000, consider the Seitz Roundshot D3, which will shoot a 470MP, 360-degree panorama in two seconds. Now that's a big picture. (www.roundshot.ch)

Pocket Your Projector

What we love about digital projectors: showing our photos bigger than life. What we don't love: lugging them around. But now Toshiba has a new compact projector, the TDP-FF1AU DLP. Weighing just 1.1 pounds, it runs on batteries and projects SVGA resolution at a rated brightness of 400 lux, enough to take your show on the road. ($700, direct; www.toshiba.com)

THAT TOUCH OF SUEDE

Want to go upscale with your camera bag? Check out the new Express series from Tamrac. With sueded microfiber accents (tan on khaki, black on black), its classic look goes well beyond the usual camera-and-lens lugger. Inside, the protection is just as impressive. For instance, the well-padded main compartment of the Model 3536 Express 6 Camera Bag ($40, street) has space for an SLR loaded with a 5.5-inch lens, as well as other gear nestled amid the adjustable foam dividers. A zippered area under the flap is ready for your filters and memory cards or film. But where do you put your cell phone or MP3 player? In the side pocket with its own sueded flap, of course. (www.tamrac.com)

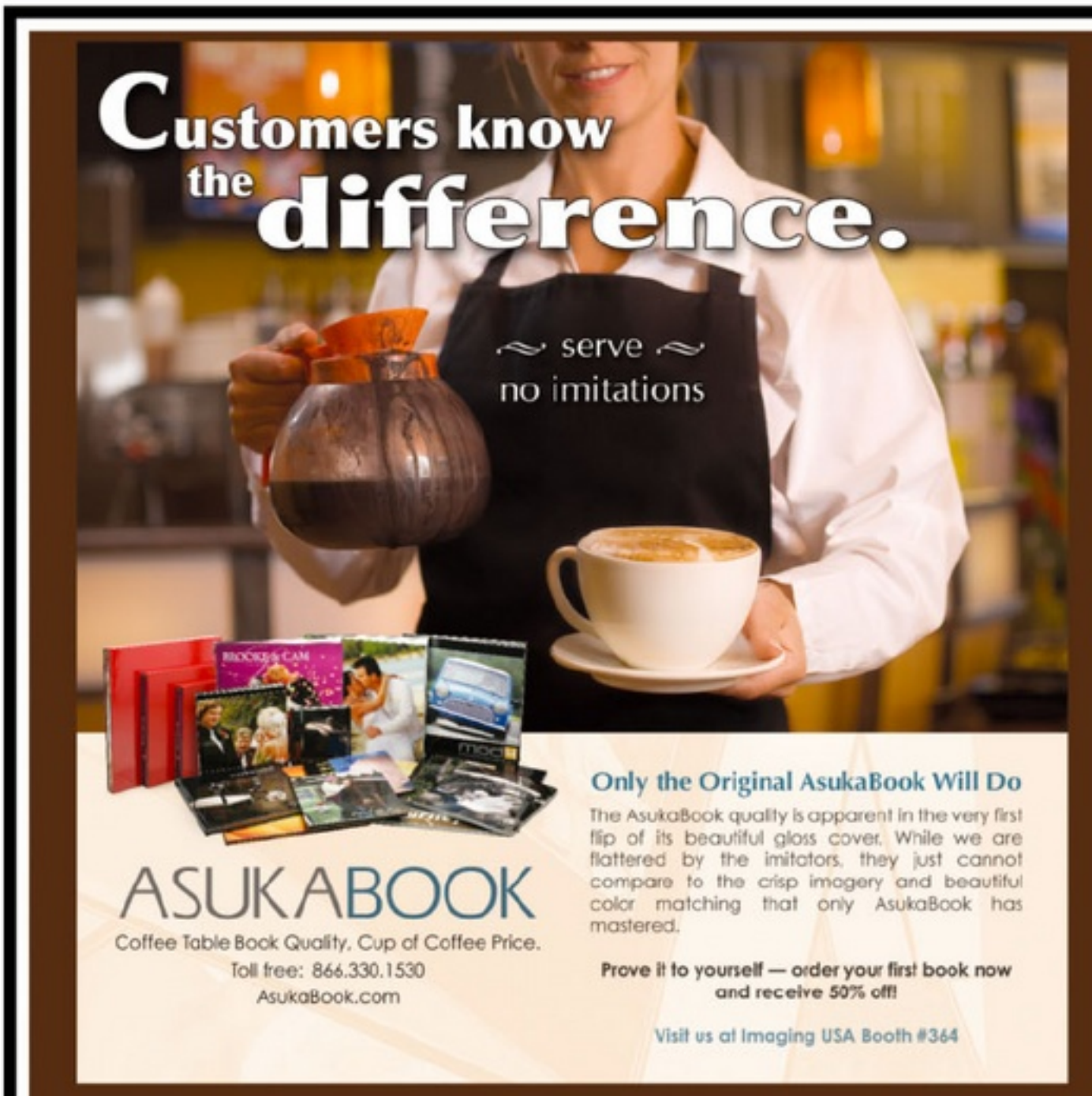
HOW TO...

Recharge With Your PC

Rechargeable AA batteries are great to have around, but carrying the charger with you can be a pain. One wacky, yet elegant, solution: Moixa Energy's USB-CELL rechargeable batteries. These flip-top power packs can be jacked into your computer for a quick boost, no auxiliary charger needed. ($24 per pack, direct; www.usbcell.com)

Shoot Silly Video

What's more fun than a snapshot of people posing for a picture? A video of them in the act of posing! For a funny prank, switch your point-and-shoot to video mode, and tell your subject to smile. Keep recording. Trust us, that film of your four-year-old saying "cheeeese" for 30 seconds or your father's growing frustration as he tries to maintain his dignified aspect will be priceless. If you get a really good one, submit it to the video blog where we got this idea: www.longawkwardpose.com.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GEAR

HIGH RES, LOW PROFILE

How does Sigma stuff 14 megapixels into its light, compact DP1 digital compact? By using the same Foveon sensor it put into its new SD14 DSLR. Foveon's chip stacks three imaging sites (red, green, blue) at each pixel, which allows Sigma to multiply out the 2652x1768 sensor layout to arrive at 14 active megapixels. However, due to that design, the camera will probably deliver closer to 9MP effective resolution. A matte-black body, with a 100-percent accurate, 2.5-inch LCD, the new Sigma captures RAW and/or JPEG files, and uses a fixed 28mm (equivalent) f/4 lens. The camera isn't due in stores until sometime this spring, which should give you some time to save up for it: We hear those megapixels are gonna cost ya. (www.sigma-photo.com)

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Join *Nikon* Professional photographers Lin Alder and Chris Alvanas on a spectacular adventure where they will capture the wonder and extraordinary sights of Arches National Park.

Arches is a region where at once, the land seems to reflect sky, where for miles in every direction, there is silence, and stretching beyond the point that any eye can see, dusty reds and warm yellows are highlighted by a radiant sunset. For millions of years, the rivers and tributaries have carved this terrain of sand and rock, recognized today as one of the great, untouched regions of the American Southwest.

In May 2007, accomplished Nikon Professional Photographers Lin Alder and Chris Alvanas will capture the wonder and extraordinary sights of Arches National Park. With expert instruction from two of the industry's top photographers and our production team to arrange special photo ops and procure rock climbers for, this will be an unforgettable photography and imaging workshop, sure to captivate photographers of every level and experience.

Beyond the expanse of rocky lands and deep canyons of Arizona, Nevada, and New Mexico, one park stands alone on the far southeast corner of Utah. These 73,000 acres of protected land boasts breath-taking views of looming red arches made of rich Entrada sandstone. It is these unearthly and uncommon rock formations that give Arches National Park its name. They have become a recognized symbol of the Southwest and an impressive and awe-inspiring experience for any traveler or photographer to behold. The subject of countless works of art, the arches have appeared in photographs, paintings, and motion pictures, among them, *Thelma & Louise*.

The town of Moab, historically a mining base, is the largest in Southeast Utah. Today, it serves as a major center for travelers, hikers, mountain-bikers, and adventurers, with its close proximity to several major national parks and the starting to point for trips down the Colorado River. The distinctive feel of the town, its visitors and activities, will provide great photography alternatives to the solitude of Arches. Moab will also serve as base-camp for our trek.

Centered around the confluence of the Green and Colorado Rivers, Canyonlands National Park offers a myriad of contrasting colors,

landforms, and textures, ideal for learning and practicing new photography and imaging techniques. An easy excursion from Moab, Canyonlands will be another excellent opportunity for capturing the wonderful lighting, sunrises, sunsets, and spectacular natural beauty of the American Southwest.

With Nikon Professional Photographers Lin Alder and Chris Alvanas, you'll experience America like you have never seen it before The great canyons, commanding rock formations, haunting sunrises and sunsets, are just the beginning.

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These are just a few of the incomparable images that await you in Juneau. So sign up now for your Alaskan photo adventure of a lifetime!

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10MP COMPACTS

1. CANON POWERSHOT SD900 DIGITAL ELPH

This titanium-skinned toughie ($500, street) has the 10MP CCD sensor from big brother PowerShot G7, as well as Face Detection, which figures out where the people are and focuses accordingly. An unusual feature, High-resolution Movie mode, captures video at 1024x768 pixels, albeit at 15 frames per second. (You can do 30 fps at 640x480 resolution.) The My Colors menu provides neat effects like skin tone adjustments and selective saturation of single colors. Lens is a 37–111mm equivalent f/2.8–4.9 3X. (www.usa.canon.com)

2. CASIO EXILIM EX-Z1000

The award for the slimmest 10.1MP goes to Casio's 22mm-thick EX-Z1000 ($320, street)–although the Olympus and Pentax are within a millimeter. It has a huge 2.8-inch LCD in a widescreen 14:9 aspect ratio, and more modes than you can think of, including eBay mode for web shots of swag for sale. For frantic party shooters, Rapid Flash lets you fire three flash shots with no pause. The lens: a 38–114mm equivalent f/2.8–5.4 3X. (www.casio.com)

3. OLYMPUS STYLUS 1000

Are you going to get the camera wet? We thought so. Then consider the weatherproof Stylus 1000 ($350, street), which stands up to rain, snow, and spray. You can also set ISO up to 3200 at full res. There are lots of fixes for boo-boos, including sharpening of shaky shots (a gyro-sensor records which way the camera moved), shadow brightening, and color adjustments. The lens is a 35–105mm equivalent f/2.8–4.7 3X. (www.olympusamerica.com)

4. PENTAX OPTIO A20

Shaky types, check out the A20 ($310, street), which takes the belt-and-suspenders approach to image stabilization: optical *and* digital. Optical employs a shifting CCD; digital uses Blur Reduction mode to bump the ISO up to 1600 for stills and, in video mode, uses multisampling to sharpen edges. Set the camera to Portrait or Kids mode, and the autofocusing goes to face priority. Lens is a 37.5–112.5mm f/2.8–5.4 3X. (www.pentaximaging.com)

5. SAMSUNG NV10

The $350 (street) NV10's sleek and stealthy, satin-black aluminum casing is enhanced by a minimum of control markings–so how are you supposed to know what the many "Smart Touch" buttons set? Easy: The control choices appear clearly superimposed on the 2.5-inch LCD. Redeye is suppressed by a pop-up flash located farther from the lens than usual, and, if you still get redeye, software can remove in on the fly or after the shot. Lens is a 35–105mm equivalent f/2.8–5.1 3X. (www.samsungcamerausa.com)

For full tests of these five cameras, visit www.PopPhoto.com/january2007.

RICO POON (1, 2, 3, 5)

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FIELD DAY

A self-professed "Soccer Mom" turns her lens on her peers

DONA SCHWARTZ, 50, has a Ph.D. in Visual Communication from the University of Pennsylvania and has spent most of her career teaching, writing, and thinking about photography. Four years ago she decided to, as she puts it, "grapple with the issues of photography firsthand." Despite her lifelong passion for the medium, her formal training consists of darkroom lessons from her 10th-grade boyfriend and two summer courses in her late teens. Both an artist and a teacher, she's on the faculty at the University of Minnesota's School of Journalism and Mass Communication.

Q. TELL ME ABOUT THIS SHOT.

A. It's a recreational soccer league that each of my children have participated in–I've been going to these games for about 15 years. I was always looking in the wrong direction, at the spectators instead of the sport.

Q. WHY SOCCER MOMS?

A. I'm very curious about my peers: What do they feel about going to these games? Are they more interested than I am? What value do they see in it? One of the things I think is most interesting about photography is that it's really about the photographer more than anything else. I'm choosing the moment, and the moment in this picture is a projection of how I feel. I picked this image because it's about duty and self-sacrifice. We're doing this for our kids.

Q. WHAT MADE YOU TAKE THIS PICTURE?

A. The woman in the center got my attention: She has two pairs of sunglasses on and she doesn't even seem to notice. When we're in our parenting mode, we're often so unaware of how we look–we're into the moment and into the kids. You're so-and-so's Mom, you're not whoever *you* are.

Q. WHAT CAMERA DO YOU USE? LENS?

A. I choose what ever kind of camera suits the project I'm working on. This is shot with the Canon EOS-1D Mark II and a 17–35mm lens.

Q. WHY THE WIDE ANGLE?

A. I like people to know that I'm there photographing, and I like to be close to them when I do it. I tried a long lens, but it seemed more like cold, detached surveillance. I didn't like the way that felt.

Q. HOW DID YOUR SUBJECTS RESPOND TO BEING PHOTOGRAPHED?

A. Some of the parents wanted to know if I was with a newspaper. I'd explain that I was an artist and it was for my own interest. They'd often think it was peculiar to be interested in these soccer games from that perspective. I would approach people, talk to them, and get a sense of how receptive they were.

Q. ANY PROBLEMS WHILE SHOOTING?

A. Not really. People were pretty agreeable–a little confused, but very tolerant. Sometimes you don't know whether to attribute that to your subjects or your manner. You need a degree of sensitivity for people to welcome you. I hope I get people to feel relaxed. You need a level of persistence, too, where it's clear that you're not going away. In the end, I often said to people: Everybody pays attention to the kids on the field, but I think it's the parents who are the heroes. ✪

01

THE OUTTAKES ▼

02

PHOTOS BY DONA SCHWARTZ; INTERVIEW BY DEBBIE GROSSMAN

03
There's not much going on here

04
Not the best of the chair pics

Winter Landscapes

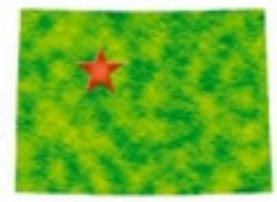
WHEN: Throughout January. **WHERE:** Bryce Canyon National Park, Bryce, UT. **WHAT:** A popular photo destination during the summer, Bryce Canyon is also fantastic in the wintertime, with dramatic contrasts between the red canyon rock and snow-draped mountains. **TIP:** The bitter cold can drain batteries quickly, so cover your camera when not in use or keep a spare set of batteries near a source of heat (like your body). Bring a sealed plastic bag to protect your gear from condensation when returning to the warmth. **FOR INFO:** www.nps.gov/brca; 435-834-5322.

POLAR BEAR SWIM

WHEN: New Year's Day. **WHERE:** English Bay, Vancouver, British Columbia, Canada. **WHAT:** Since 1920, thousands of brave (or foolhardy) souls have been diving into the near-freezing Canadian waters to kick off the New Year. Think of it as photographing on the beach, except hundreds of people are charging into and out of the water every few minutes. **TIP:** With so many people and a relatively flat surface, experiment with holding the camera high and shooting wide for in-the-moment action shots. **FOR INFO:** www.vancouverparks.ca; 604-257-8400.

ULLR FEST

WHEN: January 5–12. **WHERE:** Breckenridge, CO. **WHAT:** Colorado locals celebrate the Norse god of skiing with events like the nighttime Ullympics and an annual parade where almost everyone is in Nordic attire (i.e., fur and horns). **TIP:** While not technically allowed, photographers have been known to cross the barriers and get into the fray of the parade for the best photos. The less intrepid can head to the second floor of the Horseshoe II hotel for great overviews. **FOR INFO:** www.gobreck.com; 877-864-5260.



BIRDS IN MATING PLUMAGE

WHEN: Throughout January. **WHERE:** Venice Area Audubon Rookery, Venice, FL. **WHAT:** Birding photographers know that the Venice Rookery offers some of the closest, most unobstructed views of wintering birds such as the great blue heron and great egret. **TIP:** During sunset, the sun will be hovering right in front of you–great if you want a silhouette, horrible if you don't. Plan out your shooting schedule beforehand. **FOR INFO:** www.veniceaudubon.org; 941-496-8984.

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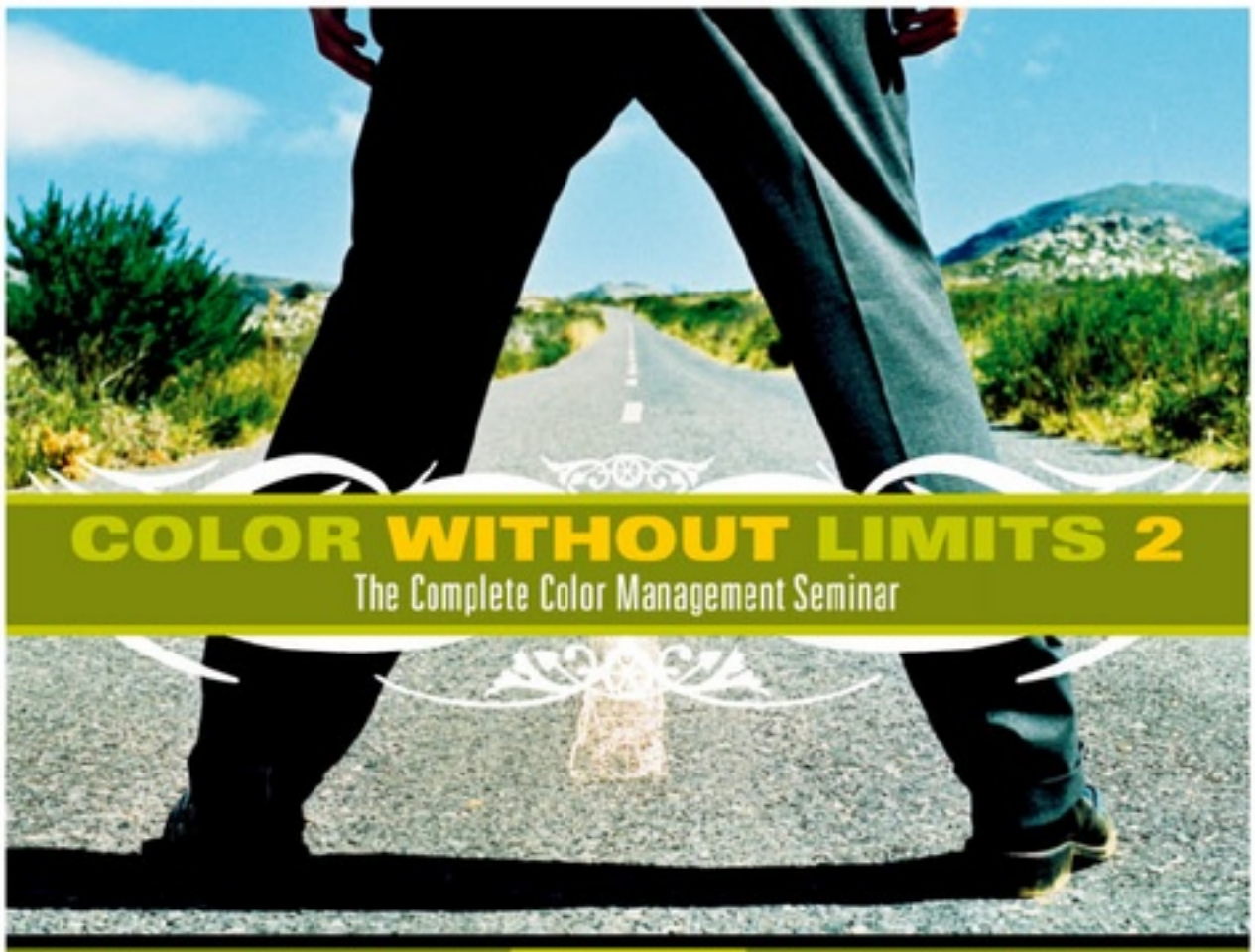

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TEXT BY LORI FREDRICKSON
PHOTOS BY ULTERIOR EPICURE

Edible Complex

ULTERIOR EPICURE, A 28-YEAR-old globe-trotting photographer and food connoisseur, never expected his photoblog of dining adventures (ulteriorepicure.wordpress.com) to gain such fame. "I was in a restaurant in Shanghai recently," he says, "and the chef came out to ask, 'Are you Ulterior Epicure?' People must be on the lookout for a slender young guy with a Nikon."

UE (he refuses to divulge his real identity) documents his meals in part to share his experiences with food fanatics around the world. But it's mostly a creative outlet: "Food is something I have always found very beautiful," he says. "I find it such a waste when you are given a beautiful presentation and then you eat it and it's gone. By taking a picture, I can always remember it."

This Missouri resident started the project a year-and-a-half ago, living on a budget in grad school, and now as a world-traveling professional he has detailed entries for a diverse array of restaurants. Many are Michelin-rated, which may explain why his blog is known even in Shanghai, and gets more than 1,000 visitors per month.

Or maybe it's because the photos are so good. UE has some tips for food-shooting (sidebar, below). ✪

EYE CANDY: Avocado ball by Joe West, 1/60 sec at f/2.2, Nikon D50. Caviar on panna cotta, Restaurant Aqueous, f/13 at f/5.3, Nikon D50. Smoked salmon terrine, Restaurant Esszimmer, 1/500 sec at f/7.1, Canon PowerShot SD100.

1 Prepare for low light. "A lot of restaurants favor ambience," he explains. "It's like taking pictures in a cave." Request a table by a window when making reservations. Maximize available light by arranging candles around dishes. He shoots handheld, stopping down as much as possible. But you can use a tabletop tripod with flexible legs—these sell for as little as $5 (street) and are small enough to fit into a purse or a pocket.

2 Don't shoot from above. "Food from above looks flat," he says. Shooting from the side adds depth and complexity.

3 Adjust distance for the compelling feature. For dishes with vibrantly colored elements, shoot far enough away to capture the full composition. For dishes with a uniform color, such as meat or fish, get close up for texture—show how the meat clings to the bone, for example. If the shape is interesting, as with a plate of ribs, try framing at an angle.

4 Keep in mind how your dish is being prepared. "I'll order salad with dressing on the side, because when it's tossed, it looks gross and soggy."

5 Vary your shots. Not every shot needs to be a close-up. Try zooming out to include the table with a dining companion's hand or elbow in the frame, or, if several dishes arrive at once, use a short depth of field to focus on each while capturing the rest out-of-focus in the background.

See a gallery of Ulterior Epicure's images at www.PopPhoto.com/january2007.

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Wild Light

Some light reading on the most important ingredient

TEXT AND PHOTOS BY TIM FITZHARRIS

LIGHT PRESENTS A SPECIAL challenge for nature shooters. Like all photographers, we must understand the many ways it affects the recording of subject on film or sensor. But wild light also confronts us as an ever-changing mix that can vary from one second to the next, tempered by season, time of day, cloud cover, atmospheric conditions, and natural reflectors such as snowy fields or red rock walls. Here is my checklist for working in nature's studio.

1 LIGHT QUALITY

Cloud cover and the presence of particles in the atmosphere determine whether the sun casts well-defined, soft, or no shadows. This must be your first consideration in deciding on subject matter and your approach to it.

■**HARD LIGHT** is generated by a clear sky and results in sharp, dense shadows.

PRO: Produces dramatic effects.

CON: Generates bright highlights and dark shadows, which are difficult to capture simultaneously on either film or digital sensor.

BEST SUBJECTS: Landscapes or wildlife under direct front light for brilliant color, or backlight for silhouette or halo motifs.

DEGREE OF DIFFICULTY: High. Requires precise camera positioning and subject/background framing to control contrast. Exposure precision required!

CAPTIVE SIBERIAN TIGER, WHITEFISH, MT

MORNING HAZE CONTROLS CONTRAST: The front light was softened enough to bring out the rich color and contrasty tones of this big cat, but still allowed sparkle in the eyes—always a boon. Handheld Canon EOS 3 with 70–200mm f/2.8L Canon lens with 1.4X teleconverter. Exposure, 1/250 sec at f/5.6. Film, Fujichrome 100.

■**SOFT LIGHT** is shed by overcast or partly overcast skies and results in bright (or no) shadows with feathered edges.
PRO: Even illumination allows capture of subtle color and detail in all parts of the subject.
CON: Yields low-contrast (flat) tones.
BEST SUBJECTS: Tightly framed terrain features (no sky) and very dark or light wildlife subjects (e.g., black bears, buffalo, snowy egrets).
DEGREE OF DIFFICULTY: Easy. Allows wide flexibility of composition, as well as straightforward exposure.

2 LIGHT COLOR

The orange/yellow hues of warm light, which occurs most strongly at sunset and sunrise, usually impart a dramatic mood to both wildlife and landscape images. The blue/green hues of cool light, encountered most often in shaded/shadow areas of the subject, appear unnatural. They are readily corrected with optical filters and/or color adjustments in image-editing software.

3 DIRECTION OF LIGHT

With the exception of overhead sun, all lighting angles can be used effectively with natural subjects. By choosing the right camera position, you can and should control this aspect of subject illumination. Lighting angles that emphasize the photogenic characteristics of the subject produce reliably appealing results.

SUNFLOWER WITH PAINTED LADY BUTTERFLY, CANADA DE LOS ALAMOS, NM **FLASH TO THE RESCUE:** With the sun high in the sky, your chances of an appealing flower portrait are close to zero. But you can improve conditions with a subtle dash of fill flash to open up shadows and boost color saturation. Tripod-mounted Canon T90 with 70–200mm f/2.8L Canon lens with extension tube. Exposure, 1/90 sec at f/8, with Canon Speedlite 380 EX set to –1.5 EV. Film, Fujichrome Velvia 50 rated at ISO 40.

SNOWY OWL, BRITISH COLUMBIA, CANADA
FRONT LIGHT FOR STOP-ACTION: The strong illumination allows the fastest shutter speeds and sufficient depth of field for capturing arresting details. Tripod-mounted Canon EOS 3 with 500mm f/4L Canon EF IS lens. Exposure, 1/125 sec at f/5.6 (centerweighted reading, plus 1 stop to compensate for the white plumage). Film, Fujichrome Velvia 50 rated at ISO 40.

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RAINBOW OVER FAIRHOLME RANGE AND EXSHAW CREEK, ALBERTA, CANADA

GAIN EXPERIENCE FOR RAINBOW HUNTING: Thick clouds overhead, recent showers, and a sliver of clear horizon where the sun would rise were clues to an imminent light show. Tripod-mounted Mamiya 645AFd with Phase One P25 back and 105–210mm f/4.5 Mamiya-Sekor lens. Exposure, 1/2 sec at f/16 through a Singh-Ray 1-stop split ND filter to keep tone in the sky and rainbow. ISO 100.

SIDELIGHT occurs when the sun is at right angles to the camera. It is ideal for showing texture and form. Ideal subjects: Alligators, elephants, badlands, spiders, sand dunes.

FRONTLIGHT occurs when the sun is behind the camera. It's best for showing saturated color, fine detail, and stop-action. Ideal subjects: Animals in motion, autumn colors, butterflies, flamingos, wildflowers.

BACKLIGHT occurs when the sun is in front of the camera. It produces theatrical results for subjects that have distinctive forms or translucent peripheries. Ideal subjects: Giraffes, ocean surf, saguaro cacti, dead trees, California poppies.

Lighting is the key to outstanding nature photography, and field experience is essential to learning how it works and how to work with it.

CHECK OUT TIM'S WEBSITE AT WWW.TIMFITZHARRIS.COM.

LIGHT'S PHOTOGENIC POTENTIAL

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	CLOUDY	CLEAR SKIES	HIGH NOON	SUNRISE/ SUNSET	SIDE-LIGHT	BACK-LIGHT	FRONT-LIGHT	ELECTRO FLASH
STILL-LIFE MACRO	●●●●	●	●	●●●	●●	●●	●●●●	●
FOREST	●●●●	●●	●●	●●	●●●●	●●●●	●●●●	●
MOUNTAIN SCENES	●	●●	●	●●●●	●●●●	●	●●●	●
INSECTS & SPIDERS	●●●●	●●	●	●	●●	●●	●●●●	●●●
MAMMALS	●●●	●●	●	●●●●	●●●●	●●●●	●●●●	●
BIRDS	●●	●●	●	●●●	●●●	●●●	●●●●	●
OCEANS/ LAKES	●	●●	●	●●●●	●●●	●●●	●●●	●
CANYONS & BADLANDS	●●●	●	●	●●●●	●●●	●●●	●●	●
REPTILES	●●●	●	●	●●●	●●●	●●●	●●	●●●●
WILDLIFE STOP-ACTION	●	●●●	●●	●●●	●●●	●●●●	●●●●	●
WILDFLOWER MEADOWS	●●●●	●	●	●●	●●	●●●●	●●●●	●

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DIGITAL TOOLBOX

BY DEBBIE GROSSMAN

RAW Recipes

You hear it all the time: For better images and more control, shoot RAW. Why? Because when you shoot JPEGs, all your decisions about brightness, contrast, white balance, and more are written into the file forever.

But with RAW you can adjust those things later with conversion software. If you have Photoshop CS or later, try Adobe's Camera RAW to do the processing. To get into the program, double-click a RAW image in Adobe Bridge, or, from Photoshop, go to File > Open, and choose a RAW file.

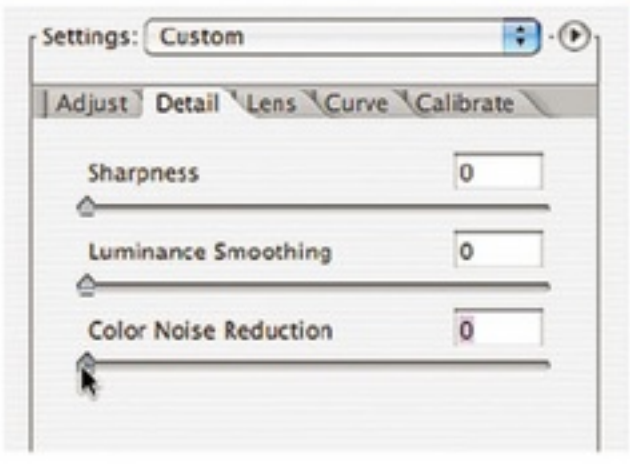
A note to Elements users: you have a version of Camera RAW, too, but with fewer features. You can still use this column as a guide, though.

Part One: Neutralize Your Settings

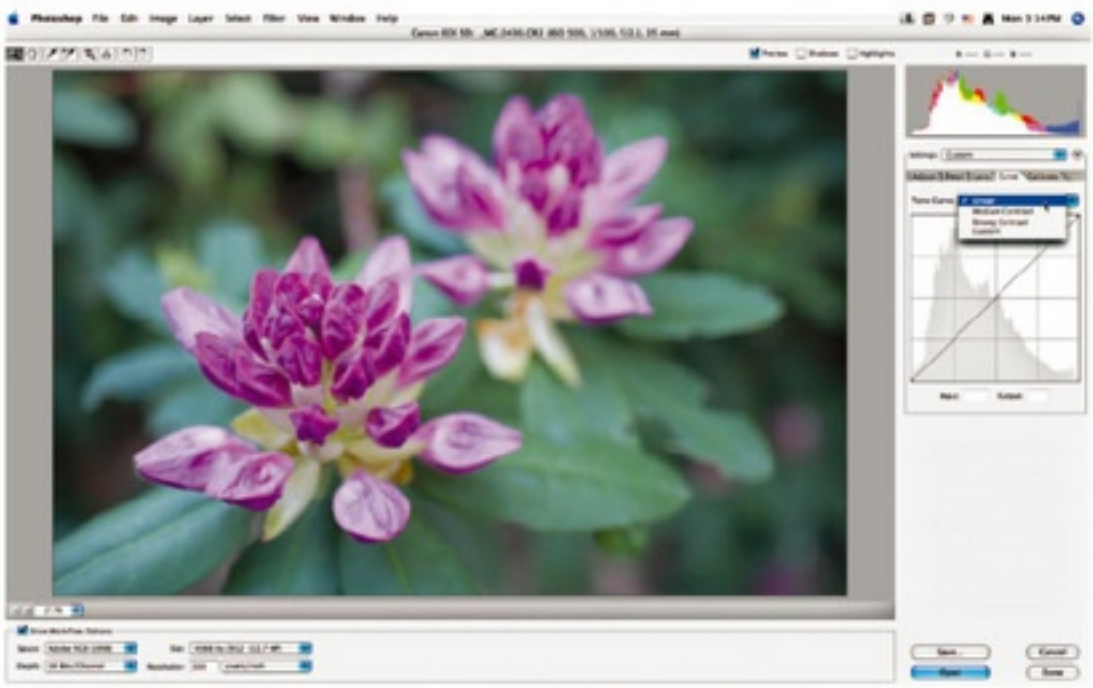
Adobe's default settings make a lot of decisions that are better left up to you. Before you convert, neutralize them and save your corrected settings, so you can start with a blank canvas every time.

▲BEFORE ▼AFTER

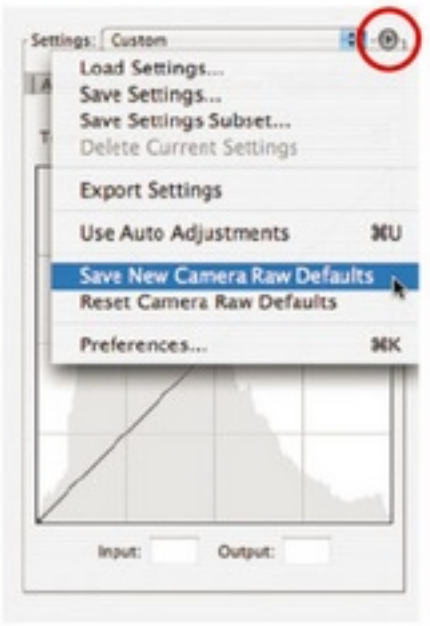
1 **UNCHECK** all the Auto boxes.



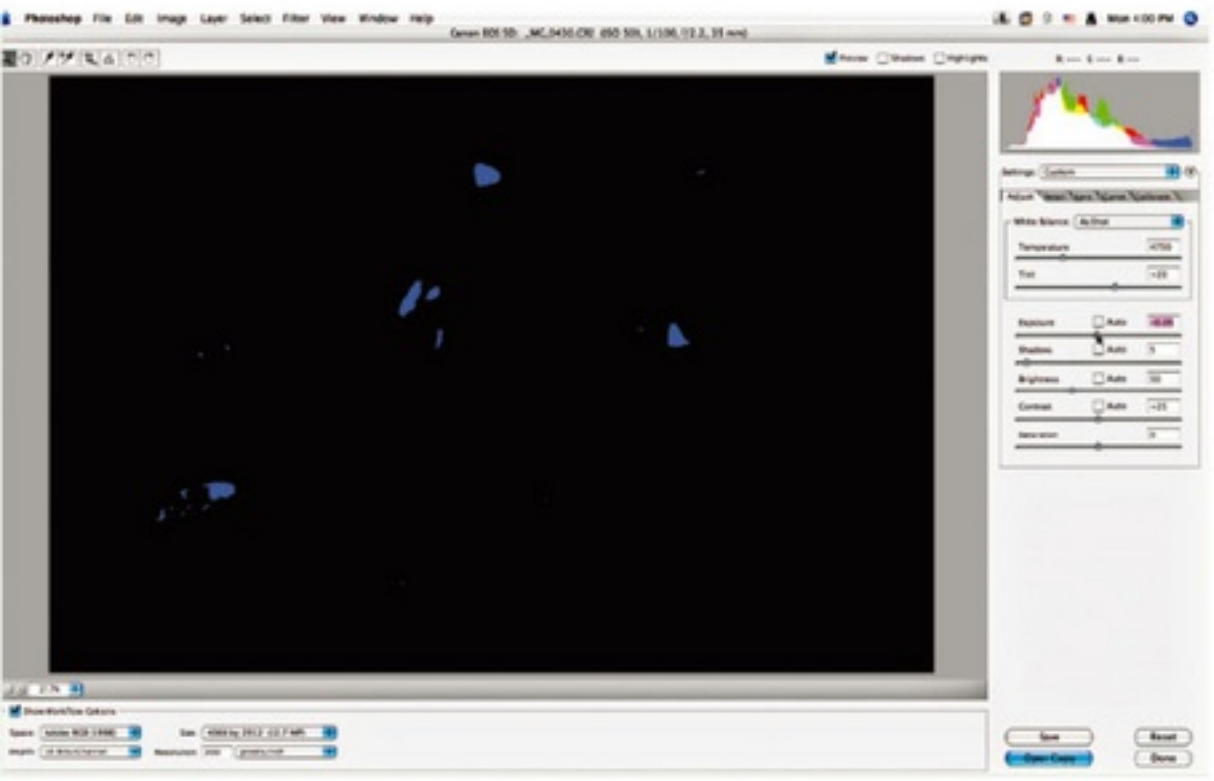
2 **GO TO THE DETAIL TAB** and slide Sharpness and Color Noise Reduction down to zero. Sharpening is best done in Photoshop itself, and you want to avoid reducing noise unless you know you have it.

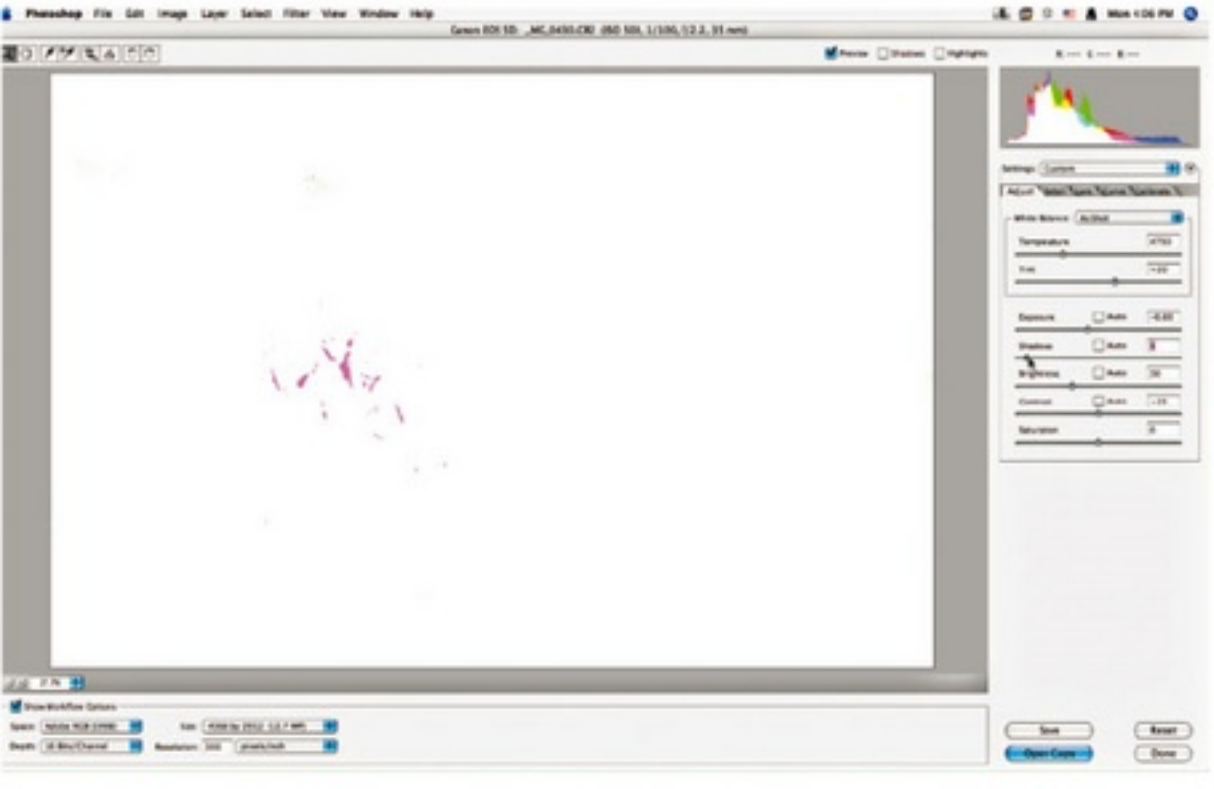


3 **HIT THE CURVE TAB** and use the Tone Curve pull-down menu to choose Linear—you don't want to add the contrast until after you've set the exposure.



4 **NOW SAVE YOUR SETTINGS** so they'll be the default. Grab that little right-pointing triangle next to Settings on the top right, and select Save New Camera Raw Defaults.





Part Two: Set the Exposure

The first thing to do when you're working on a new image in Camera RAW is to set your black and white points. The white point slider is known in this program as "Exposure," and the black, "Shadows."

1 **WHITE POINT:** The lightest petals of this flower are a little too bright in the original shot. Hold down the Alt (Option on a Mac) key and click on the Exposure slider. You'll see some blue dots where the highlights are blown out. Move the Exposure slider left until all you see is black. With an exposure value of –0.60, highlight detail will be preserved.

2 **BLACK POINT:** With the as-shot Shadows value of 5, some shadows are being clipped. Hold down Alt (Option) and grab the slider. Move it to zero to bring them back.

Ask DEBBIE

Q This may seem like a silly question, but can I get rid of redeye quickly in Photoshop CS2? Or do I have to do it in some fancy, roundabout way?

A Maybe it's because pros tend to use bounce flash, but Adobe certainly doesn't make a big deal out of Photoshop's redeye reduction tool. Click and hold on the Healing Brush in the toolbar—the Redeye tool is in the submenu. Just click on redeye spots and it'll clear them. If it thinks the whole face is the red eye, just draw a box around the bad spot.

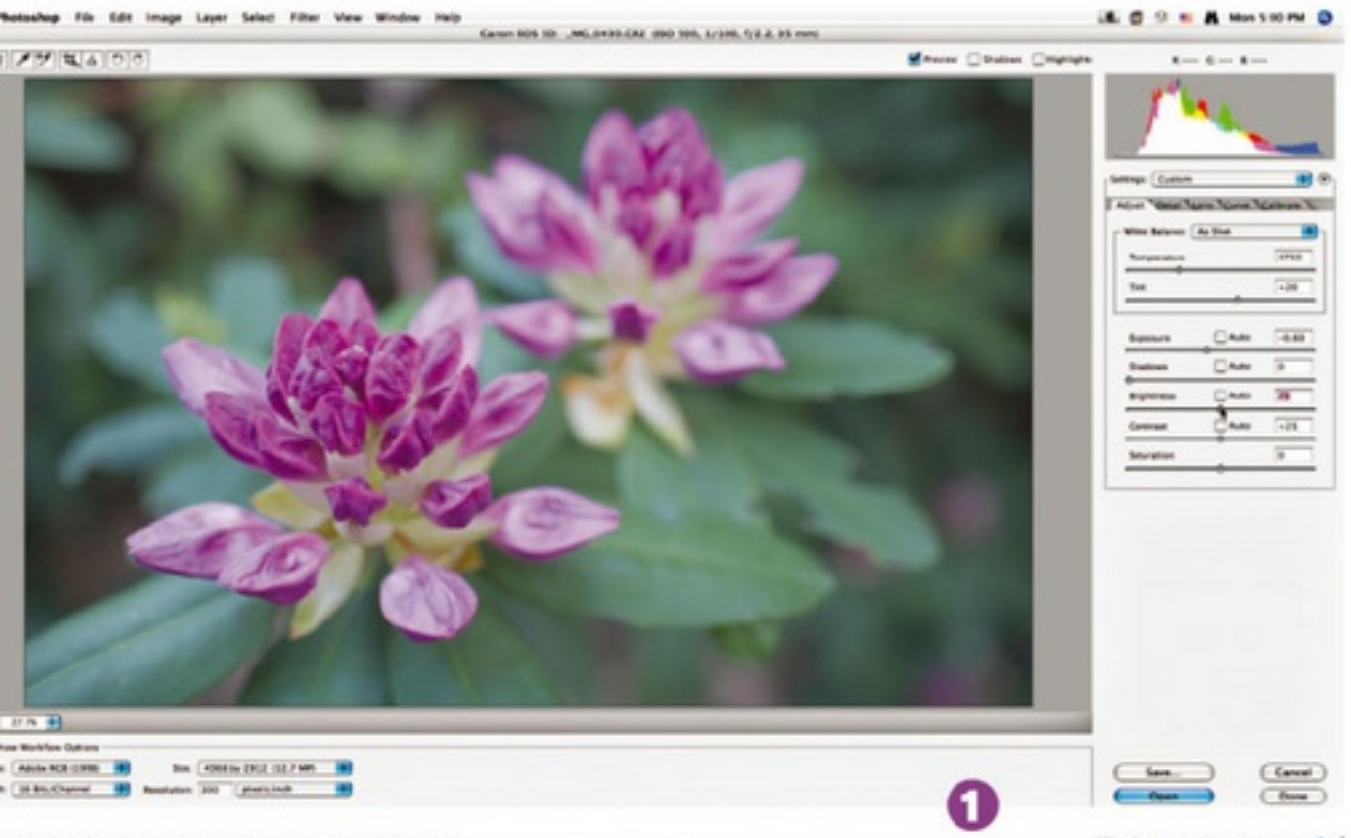
For more tips, and a chance to ask your own question, visit debbie.PopPhoto.com.

Quick tip

If you find White Balance's Temperature and Tint sliders (see Part Three, next page) more confusing than helpful, use the pull-down menu to choose a preset that matches the kind of light you took the picture in. If you don't like those results, hit the "I" on your keyboard to get a gray dropper that you can use to neutralize any gray spot you click on.

Part Three: Fix Color & Contrast

After those tweaks, the picture looks a little bit dull, but we'll bring back the contrast and balance the color for a better-looking image.



1 **MIDTONES:** To add some life to the image, use the Brightness slider to adjust the midtones. Move it toward the right to about 75.

2 **CONTRAST:** Hit the Curves tab to put the contrast back. If you're familiar with Curves, this one works pretty much like Photoshop's. If Curves is new for you, simply use the pull-down menu to pick a preset. Strong Contrast works well for this picture, and can do a better job saving your shadows and highlights than the contrast slider might.

3 **WHITE BALANCE:** When you like the exposure and contrast, tweak the color. This image, taken near sunset, would look better with a warmer tone. Moving the Temperature slider left will cool it down and make it bluer; moving it right will make it yellower. Sliding the relative temperature rightward to around 6050 is much better. And since the overall image is a little too magenta, move the Tint slider left to −9 to counteract it with some green. These two sliders are fun to play with until you have a picture that looks the way you want it.

4 **SATURATION:** (Not shown.) If you're a color saturator, now's the time. This image is saturated enough as it is, but photographers who are fond of brighter, stronger colors can cautiously move the slider toward the right.

Part Four: Minor Image Repair

If your picture has too much noise, chromatic aberration, or vignetting, you can use Camera RAW to fix that.

1 **THE ONLY TROUBLE** with this image is noise, so hit the Detail tab, and zoom in on a shadowy corner. Move the Color Noise Reduction slider slowly to the right until the ugliness is gone: 5 is enough here.

2 **TO GET RID** of a bit of the noise in the highlights, move Luminance Smoothing up to 10.

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© Andre Costantini using Tamron's 18-200mm lens

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TAMRON
New eyes for industry

BY MICHAEL J. McNAMARA

New Year's Resolution

Escape from the megapixel trap

EVEN MY MOST SINCERE New Year's resolutions rarely last for more than a few weeks. That's probably because I bite off more than I can chew.

Case in point? Last year I planned to write the definitive article explaining how resolution works in a digital camera, how it contributes to image quality, how you can improve it, and how we test it. But I realized that this was impossible to achieve in a single attempt. So this year I plan to take smaller steps.

If you've been led to believe that digital cameras with more megapixels have higher resolution and image quality than less-endowed cameras, you're not alone. Unfortunately, a camera's megapixel count is often used as a quality yardstick.

In some cases, cameras that have more megapixels produce better images. In others, the opposite is true. Many variables affect the outcome, including the lens, AF system, file format, and image-processing system. But even when these are equal, it's still possible for state-of-the-art cameras with a wide range of megapixel counts (7.5- to 10.2MP) to capture images with the same, or very similar, detail.

An equalizing factor: the aspect ratio of the camera's sensor. Most compact digital cameras capture photos with a 4:3 aspect ratio, so the horizontal width of the image is just slightly longer than the image height. It's no coincidence that older CRT televisions and computer monitors had 4:3 aspect ratio tubes, as many of the sensors found in compact cameras are direct descendents of the CCDs first used in camcorders. That makes it easy to display these images full-screen on older TVs and monitors, but images with a 4:3 aspect ratio must be cropped in order to make common 4x6- or 8x12-inch prints. (The exceptions among compacts are the Panasonic Lumix DMC-LX2, with its 16:9 aspect-ratio sensor, and the recently announced Sigma DP1, with its 3:2 sensor.)

On the other hand, most DSLRs have sensors with a 3:2 aspect ratio. (Exceptions: the Four Thirds standard DSLRs from Olympus and Panasonic, which maintain the 4:3 format.) The 3:2 ratio was either a compromise to get 35mm film-shooting pros to convert to digital in the 1990s or a convenient format designed to fit the viewfinders of early DSLRs built from modified 35mm SLR bodies. Images with a 3:2 aspect ratio fit the 4x6- and 8x12-inch print model without cropping, but don't fit older TVs and computer monitors as well.

Since the Panasonic Lumix DMC-LX2 has a switch on the lens barrel that allows you to change aspect ratios to either 3:2 or 4:3 from its native 16:9, it shows how you can have images with three different megapixel counts (10.2, 8.5, and 7.5, respectively) that share the same resolution —albeit with different fields of view (see photo below).

Aspect ratios also help to explain why a 7.5MP Olympus Evolt E-330 (with a 4:3 sensor) can achieve similar resolution numbers to an 8.2MP Canon EOS 30D (3:2 sensor), since widening the Evolt sensor to a 3:2 aspect ratio while maintaing pixel density would give you 8.5-megapixel sensor.

So the next time somebody tells you that a 10MP camera takes sharper images than an 8MP camera, fire back "At what aspect ratio?" and see if they know how to settle the score.

Ask MIKE

Q When I use the digital zoom on my camera, the images always look fuzzy if I print them. Is my camera broken?

A No, it's not broken, but you need to fix your settings. For the sharpest images, turn off the digital zoom function altogether and stay within the optical zoom range of your camera.

What was Canon thinking when they introduced the incredible Canon EOS 30D?

"Exactly what I was thinking."

Joo C. Chung - Amateur photographer I may not be a pro—yet. But I still want all the coolest tools—the same ones the pros have. And that's just what Canon gave me with the EOS 30D. Like a big, bright 2.5-inch LCD screen with a 170° viewing angle. Not to mention a shutter that can handle tons of shooting, better spot metering, Picture Style Function and a burst rate that can shoot up to 30 JPEG images. Actually, what I want in a camera is basically…everything. And Canon heard me loud and clear.

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The Name Game

SAME OPTICS, DIFFERENT LOOK: The Pentax 10–17mm fisheye, left, has its focusing scale far forward, and broad zoom ring behind. The Tokina, right, has a broader focusing ring in front, a window to show distance, and zoom ring behind.

Just who made your favorite lens?

BEFORE THE JAPANESE photo industry nearly quashed Germany's in the mid-1960s, there had been only a handful of major independent European lens manufacturers: Angenieux, Enna, Meyer, Rodenstock, Schneider, Steinheil, and Zeiss. Each bore its name proudly and never masqueraded under others.

On the other side of the globe, the ever-expanding number of small Japanese lensmakers cared little what name the lenses bore as long as U.S. importers were willing to buy them. Who had ever heard of lenses named Acall, Kino, Komura, Sun, Taisei, or Zunow? Importers and even single photo stores renamed lenses they imported. And so we had, among others, Accura, Cambron, Caspeco, Kalimar, Rokunar, Sakar, Samigon, Soligor, and Vivitar.

Why did distributors import them? They were inexpensive; Japanese designers produced usable zooms long before the camera makers; and distributors could easily switch manufacturers if they found a less-expensive source. This annoyed anyone who ordered two identical lenses, only to find the second lens was nothing like the first.

Dozens of manufacturers were more than the market could bear, though, and by the 1990s the number had fallen to three of the oldest companies, each in business over 50 years: Sigma, Tamron (formerly Taisei), and Tokina. All three have been busy not only producing innovative lens designs, but vastly improving optics and construction quality. Today their products are often the equal of those produced by the camera manufacturers.

ROUND EYEFUL: Until now, only the Pentax DSLR cameras with a 10–17mm fisheye zoom could make such a zoom shot at 11mm of the famous London Eye ferris wheel. Now Canon and Nikon DSLRs can join the fun.

Years ago, when Leitz planned its first zoom for the Leica R, it had little experience with such optics and turned to a company that had much: Tokina proudly showed me the Leica zoom, swearing me to secrecy, but after more than 25 years, I can let you in on it.

Today, Sigma, Tamron, and Tokina produce lenses for camera companies, camera retail chains, and others. If you were a manufacturer and could sell your lenses to more than 700 Ritz stores, would you mind if Ritz wanted them to carry its Quantaray label?

Tokina had the greatest multiple brand triumph a few years ago, simultaneously marketing a decent 19–35mm f/3.5–4.5 autofocus under four different brand names: Phoenix, Tamron, Tokina, and Vivitar. The street price on release was a low $170 or so. It's still in the Phoenix and Tokina product lineups—for even less!

Pentax and Tokina have now taken a bold step together: They're sharing an optical design. They jointly developed one of my favorite lenses, the 10–17mm f/3.5–4.5 Pentax SMCP-DA fisheye zoom (see Test, June 2006). After getting a year's head start as a Pentax-only lens, it now also appears as a Tokina AT-X DX in both Canon and Nikon mounts. A Sony-mount lens may come in a few months.

When two or more lens brands use the same design, they generally change little even in cosmetics. Not this time. The Tokina has a completely different barrel construction and appearance. The zoom and focusing rings are located differently. The Pentax lens is finished in a satin black, the Tokina in black crackle.

The Pentax lens ($500, street) is assembled in Vietnam from glass (and perhaps parts) imported from Japan. The Tokina ($549, street) is manufactured totally in Japan.

I felt a bit embarrassed touting the Pentax version when the lens wasn't available for Canon or Nikon DSLRs. Now they, too, can play. I wonder what other lens cooperative ventures we might see in the future.

Ask HK

Q How can you clean a really filthy lens in an emergency?

A Stop at the nearest bar, ask the bartender to moisten a clean, soft cocktail napkin with vodka, and proceed as if you had lens cleaning fluid and tissue.

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Al Bello, photographed by Jay Maisel.

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BY PETER KOLONIA

Two 4 One

How acetate gels make one light source do two jobs

THE LATE, GREAT STUDIO guru Dean Collins pulled many rabbits out of his lighting hat, but this trick attributed to him took my breath away: He made a single light produce two contrasting colors simultaneously, each aimed in a separate and discrete direction, with no significant cross-contamination. The beauty of this technique: it lets you make what appears to be three-light-location portraits from a very portable two-light kit.

The secret? Acetate gels. As the photo below shows, you take an acetate sheet and tape the ends to make a tube with a circumference slightly larger than your bare-bulb light head (strobe or tungsten; no reflector). Cap one end of the tube with a second gel of a different color, and slide the open side of the tube over the light head. Voilà, a "tube light."

ACETATE TUBE LIGHT pops through the paper backdrop to illuminate the backdrop in yellow and a subject's contours in blue.

The diagram shows how to deploy a single tube light as both a yellow background and blue accent light, while using a main light and reflector on your subject.

The setup may be simple, but working out the exposure isn't. The output of the background/accent light and its distance from the subject, the main light's power level and its distance from the subject, the position of the reflector, the lens aperture, and the camera shutter speed all need to be in sync for this to work.

When I tried this recently, it took me almost an hour to produce the portrait shown here, setting it up light-by-light. (But, because I noted the relative distances, camera, and light settings, doing it again should be a snap.)

If you try Collins' trick, beware of two pitfalls that tripped me up: My blue accent light, when cranked up high enough to create a bold edge, caused flare that muddied the model's skin tones. A yellow gel over the main light compensated for it. (An easier solution might have been to choose a rim light color that's compatible with human skin tones, such as yellow or pink.) Also, nicks and crimps in the acetate tube cast shadows across the background. I smoothed them out using Adobe Photoshop and learned my lesson: Handle gels with care.

THE SETUP: Rear light (1) pops through paper, clad in a two-tone acetate tube (2). The softboxed main light (3) strikes the subject (4) and bounces off a white reflector (5) to fill. A black gobo flag (6) prevents it from striking the backdrop.

Ask PETER

Q I'm tempted to experiment with an older Sunpak 383 Super flash on my new digital compact camera, but I'm concerned about the flash trigger voltage frying the camera's circuitry. Is this a safe combination?

A To be on the safe side, I recommend the Wein Hot Shoe to Hot Shoe Safe-Sync adapter ($50, street) which automatically cuts trigger voltage to less than six volts, and can be used with almost any camera/flash combo, including—because it has a PC terminal—high-power studio strobes.

Bonus tips

- If you select your acetate sheets from the opposite ends of the color spectrum, your background and subject will separate more effectively. Use a cool color (blue, green, cyan) on the backdrop and a warm tone (yellow, orange, red) for the accent.
- Position the main light and its reflector with care. Flag or baffle the main light's output so none of it can strike and desaturate the backdrop. Likewise, aim the fill reflector so that neither the background nor rim light can reflect off its panel and back onto your subject.

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This studio portrait was taken by NYI Graduate Fred Kurtz

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2006 NYI Photography Graduate

"I've been told by friends, family, and lately — professional nature photographers that I have 'an eye' for Nature Photography. *I truly believe I have NYI to thank for that. A year and a half after starting this journey, I feel lonely without my camera by my side.*"

K. Silvia, Tennessee
2006 NYI Photography Graduate

"*I started out just wanting to get a better understanding of the photographic world, but in the process I received so much more.* **I have now been able to use my education...to enhance my skills and do what is all important — make money! Thank you!**"

B. Boykins, Minnesota
2006 NYI Photography Graduate

"Prior to taking my course at NYIP, I took many photos that were just ordinary and had no feel to them. *Since starting the course and learning the three basic questions, I have begun taking better quality photos. I look at my earlier photos and think how much better they could have been if I had taken this course earlier.*"

D. Wetherhold, Pennsylvania
2006 NYI Photography Graduate

"*I am amazed when I look at my skill set and see how far I've actually grown! I'm far from perfect but it's so obvious that I am way better...* **I'm glad I took this class, as I now have a solid foundation on which to build a dream. Thanks!**"

K. Stein, Virginia
2006 NYI Photography Graduate

NYI Graduate Fred Kurtz made this arresting portrait of the kids next door using a digital SLR, just one flood light bounced into an umbrella, and a reflector card in his home studio. Fred applied the basic lighting and posing techniques he learned in Unit 4 of the NYI Professional Course. As Fred wrote us, **"I gave their mother a print of this and she cried.** She ordered prints for Christmas presents and two people at work want me to photograph their families after seeing this." **With NYI training, you'll get results.**

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BY DEBBIE GROSSMAN
AND DAN RICHARDS

LISBON LIGHT SHOW

BEFORE ▲

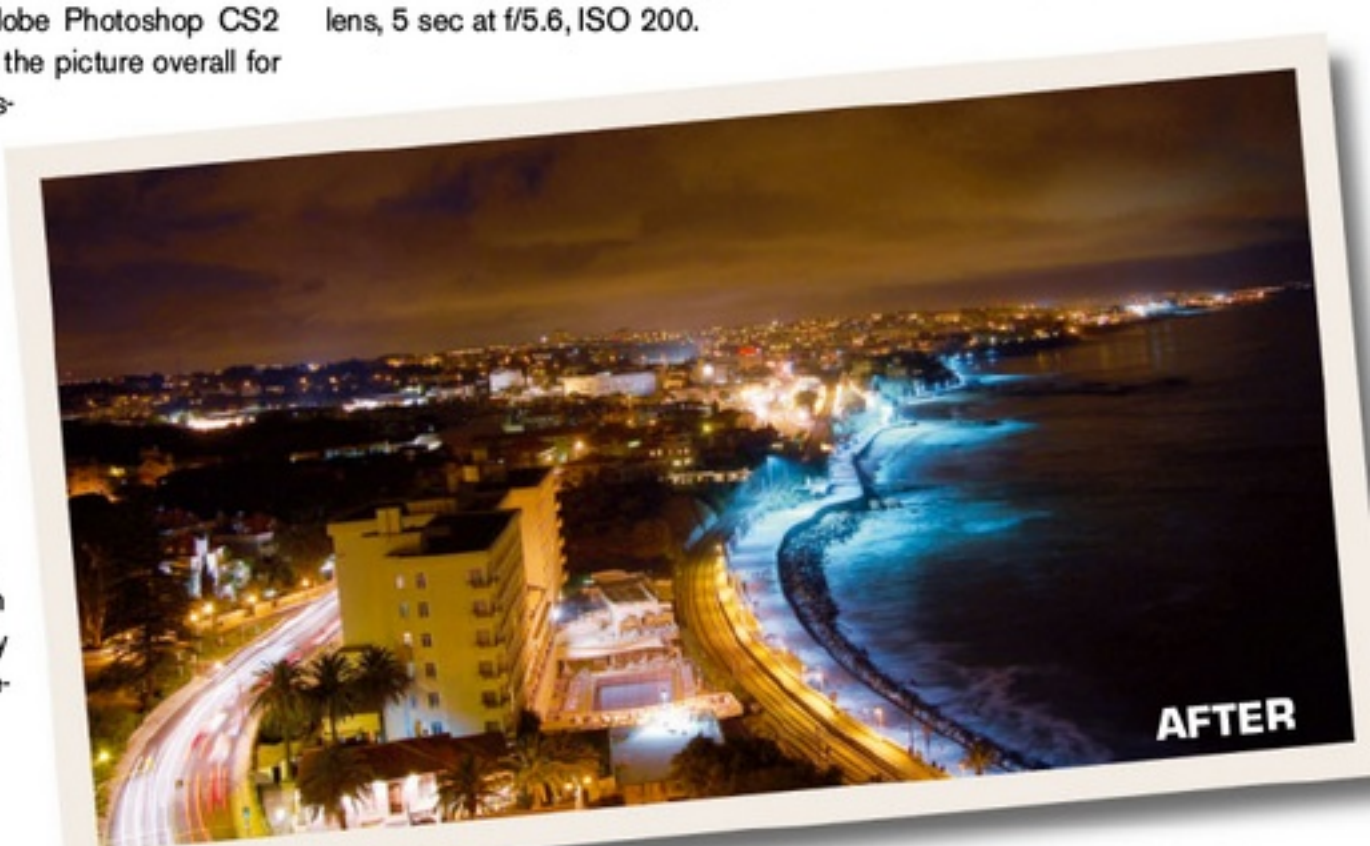
Rich McPhee, Naples, Italy

THE PROBLEM: The sweep of the shoreline and roadway…the drama of the bright lights…the *strange* color in the sky. The predominance of the brownish red detracts from the picture, we think, and is magnified by the inclusion of so much sky–and there's that horizon in the middle.

WHAT NOW? We used Curves in Adobe Photoshop CS2 to take out the red and brown, and lightened the picture overall for more detail and color. Our fix may not necessarily be the most accurate rendition of the scene colors, but in situations like this, with all sorts of mixed light, accuracy is a moot point. So we went with what we judged to be vibrant and pretty. We also cropped down from the top, which makes for a Rule of Thirds horizon placement (see Picture Doctor in this issue for this composition guideline). This also gives the photo more of a feel of a panoramic–which, in essence, it is.

NEXT TIME: Watch out for color balance in night scenes. Whether shooting with automatic white balance or a preset, the variety of lighting in a cityscape can make for odd predominating tones. Try different white-balance presets to see if you get a nicer color tone, or try the white-balance shift controls if your camera has them. As always, we recommend the alternative of shooting in RAW, which will give you greater leeway in adjusting color later.

TECH INFO: Nikon D50, 18–55mm f/3.5–5.6 DX Zoom-Nikkor lens, 5 sec at f/5.6, ISO 200.



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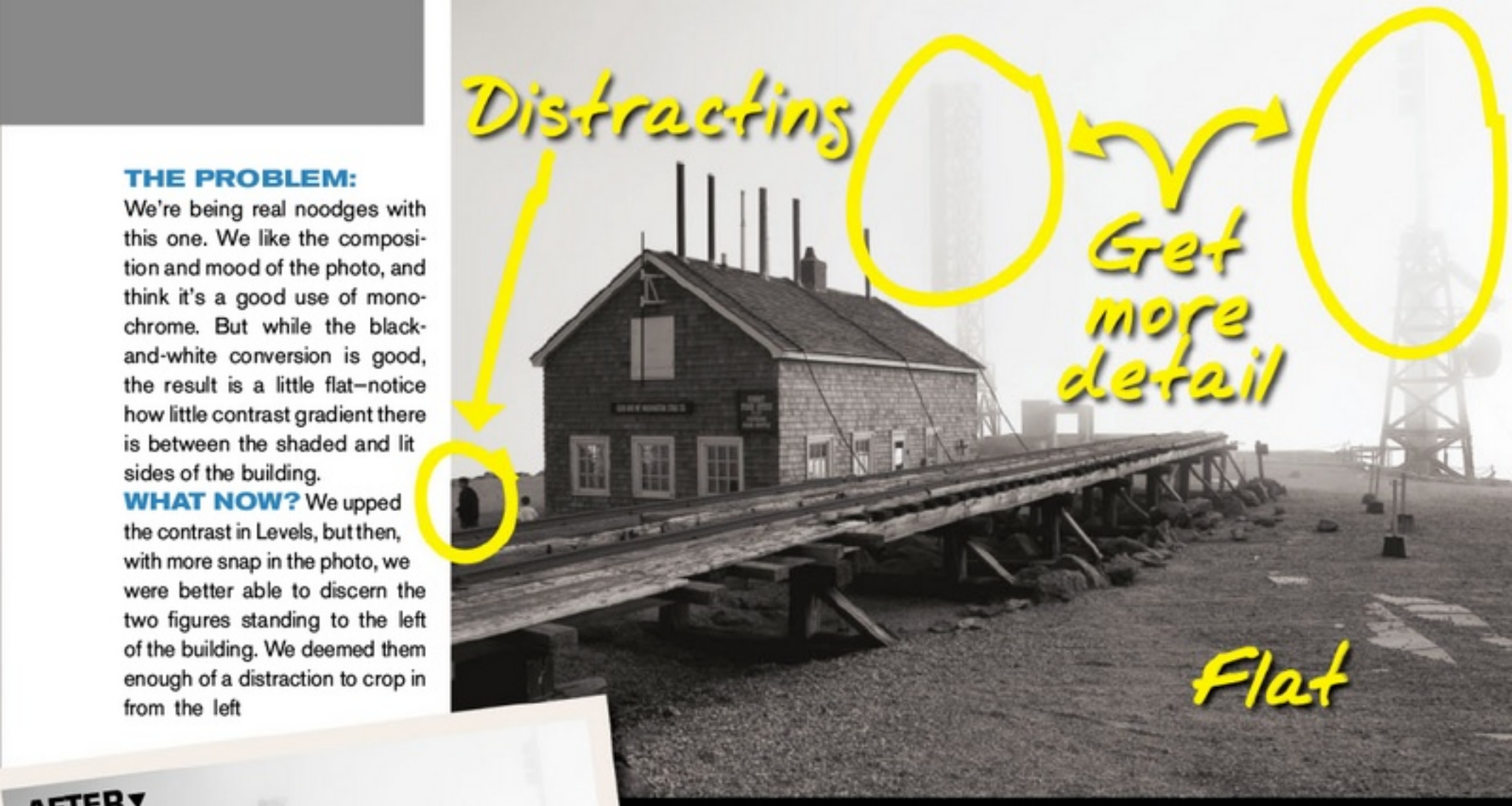


MOUNT WASHINGTON MOOD

BEFORE▲

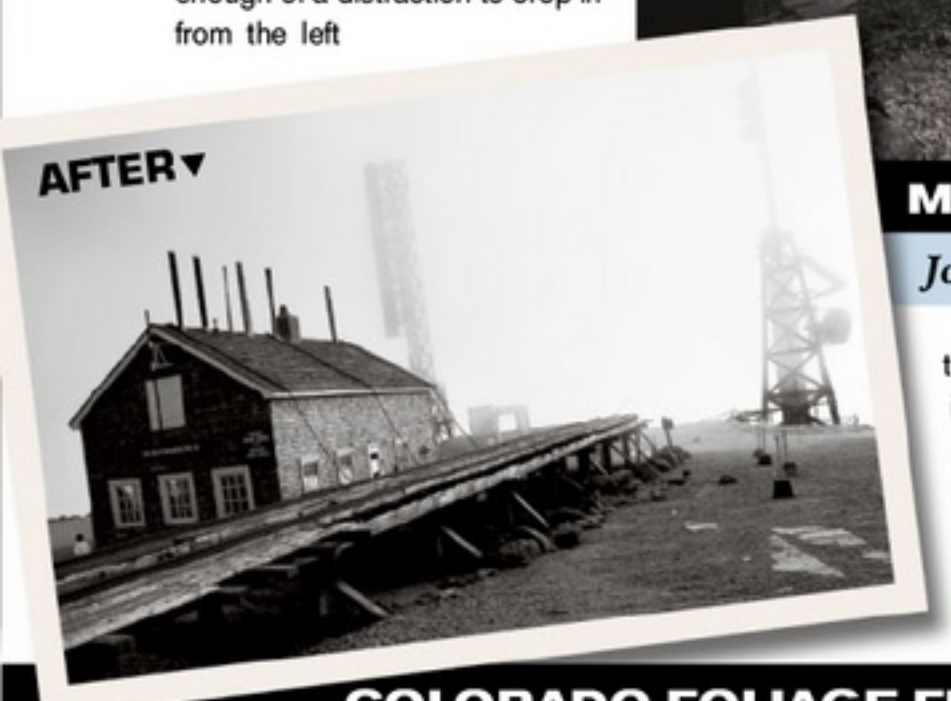
John Morrissey, Hingham, MA

THE PROBLEM:
We're being real noodges with this one. We like the composition and mood of the photo, and think it's a good use of monochrome. But while the black-and-white conversion is good, the result is a little flat—notice how little contrast gradient there is between the shaded and lit sides of the building.

WHAT NOW? We upped the contrast in Levels, but then, with more snap in the photo, we were better able to discern the two figures standing to the left of the building. We deemed them enough of a distraction to crop in from the left to eliminate one of them—taking out both figures would have gone too far and unbalanced the composition. Think we're being too picky?

NEXT TIME: It's always a good idea to scan all the edges of the frame when you're shooting. Sometimes just by waiting a few minutes, the scene will get uncluttered.

TECH INFO: Nikon D200, 18–70mm f/3.5–4.5G DX Zoom-Nikkor, 1/320 sec at f/6.3, ISO 160. File conversion in Adobe Photoshop Elements 4.0.



COLORADO FOLIAGE FEST

Mike Power, Greeley, CO

THE PROBLEM: The golden foliage of the birches looks a little blah, due to low saturation and slight overexposure.

WHAT NOW? We made a duplicate layer in Photoshop CS2, then used one of our favorite tools of late, the Multiply Blend mode. This both increases highlight density (that is, darkens the highlights) and gooses up the saturation by intensifying the predominating color. We also used Levels to push up the saturation in blues and yellows. And we deepened the blue of the sky edges by vignetting, which you'll find under Filter > Distort > Lens Correction. Some think we're overdoing the color boost—to which we say, have you ever seen shots on Fujichrome Velvia? Films like that are far less accurate!

NEXT TIME: First of all, a little underexposure (by dialing down exposure compensation) from the meter reading would've added richness to the color. It's also worth experimenting with the Landscape mode to see if it adds color saturation.

TECH INFO: Sony Cyber-shot DSC-S40, auto setting. ✪

▲BEST OF THE BRACKET F-STOP: F/22

▲F-STOP: F/2

▲F-STOP: F/2.8

▲F-STOP: F/4

▲F-STOP: F/5.6

▲F-STOP: F/8

▲F-STOP: F/11

▲F-STOP: F/16

▲F-STOP: F/22

STAR POWER

Twinkle, twinkle little f-stop...

A CITYSCAPE AT NIGHT WITH LIGHTS blazing away like stars in the sky can be a scintillating show, and when captured in a photo, it can dazzle the eye. To create this twinkling effect in your after-dark cityscapes, thread a star filter from B+W, Hoya, Lee, or Tiffen in front of your lens. The better ones are variable, and let you pick the size and direction of the exploding burst.

But what if you happen upon such a scene *without* a star filter? Don't worry. You'll find help in an always-available tool: the iris diaphragm of your lens.

You're well aware that changing the lens aperture can pay off in better exposure by controlling how much light reaches the film or image sensor. You also know that dialing down the aperture can increase the zone of sharpness (i.e., depth of field) in your pictures. While all this imaging power might seem like enough, the aperture has several other imaging tricks up its sleeve—including the ability to increase the apparent sparkle of spectral highlights.

It's very simple: Setting smaller apertures will create and exaggerate the star-like radiating shafts of light that can appear to emanate from small points of light in a scene.

What you're seeing is the pentagonal, hexagonal, heptagonal, or octagonal shape of the actual lens opening as it's created by the five to eight leaves that make up the diaphragm of the lens. An eight-bladed diaphragm can create an eight-sided star shape. As you stop the aperture down, the tiny points of light in your photos come progressively into focus—recreating, as they become sharper, the physical shape of the lens opening.

Will this work with any lens? No. As you might imagine, apertures formed from arc-shaped leaves produce round openings, so they don't reproduce spectral highlights as star shapes, regardless of how much you stop the lens down.

And here's a bonus tip: The more you magnify or enlarge these small points by increasing output (print) size, the more dramatic they'll appear. ✪

TEXT AND PHOTOS BY MICHAEL SOO

Fast Relief

Simple saturation: If your outdoor digital shots in bright light have washed-out color, try an old slide-shooting trick: underexpose. Try −0.3, −0.5, or −0.7 EV of exposure compensation. It may make dark shadows go black, but who cares if you get richer color where it counts? Remember, the "correct" exposure is the one you like, not the one the meter decides on.

3 Ways to Just Add Water

Some like to drink water icy, some like it tepid. It's a matter of taste. How you photograph water is also a matter of taste; some like it frozen in an instant of time, some like it blurred with a long exposure. Shutter speed determines the appearance of moving water, so here are three recipes:

1. GLASS SCULPTURE (ABOVE). Fast shutter speeds—1/500 sec and above—will depict moving water as frozen solid. Splashes and droplets will hang suspended in air.

2. MINOR BLUR (ABOVE RIGHT). Intermediate shutter speeds—1/15, 1/30 sec—give some motion blur to the water, but individual ripples and splashes are still discernable. You'll need a tripod or other camera support, unless you're very steady at handholding.

3. SILKY SMOOTH (RIGHT). Shutter speeds of 1/2 sec or longer will smear the water out to a smooth, cottony, smoky look. Shooting with a small aperture (for depth of field) on slow film in dim light often forces me into this shutter speed range, so it's a good thing I like the look! You'll definitely need a tripod. *–Timothy Edberg*

TIMOTHY EDBERG (WATER 1-3); CRAIG MCATEER/FOTOLIA (DUNE)

Foolproof Framing

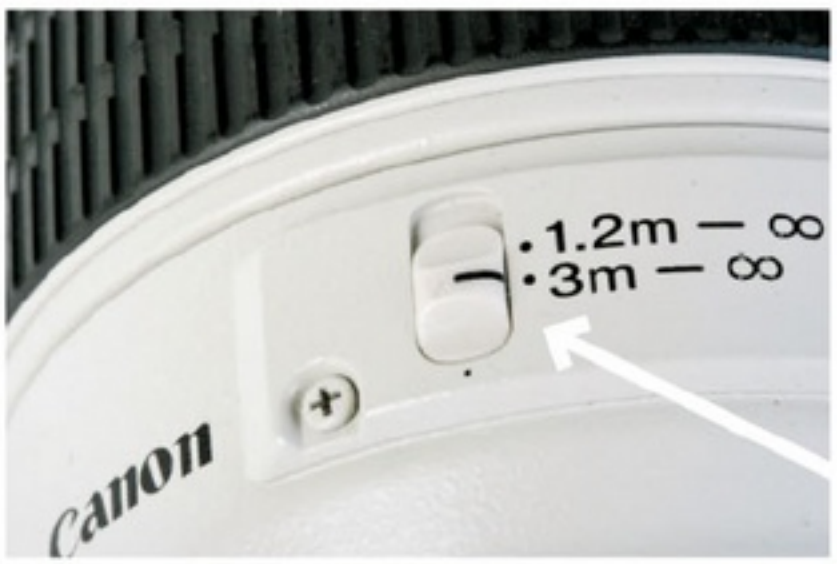
In theory: The "Rule of Thirds" states that you place the horizon so that either one-third or two-thirds of the frame is sky and the other part ground. It also states that important elements should be placed a third of the way in from either side, or from top or bottom.

In practice: On the left side of this photo, the horizon is dead center, but it follows the line of the sand dune upward, preserving the rule of thirds on the right. The figure standing at the crest follows the rule, too, with about two-thirds of the frame to the left and one-third to the right. The S-curve doesn't hurt either—it creates a dynamic flow from left to right.

2

■What Does This Do?

Focus limiter switch: When using a long telephoto or telezoom lens, it can take even a fast-autofocusing camera a *looooooong* time to move the lens from near to far focus. So why not lock out some of that focusing travel? Quite a few lenses (particularly midlevel and high-end optics) can do this via the focus-limiter switch. **Where it is:** On the lens barrel, always. Near the lensmount, usually. **What it does:** Limiters have two settings—one for the full focusing range, the other for longer distances only. **Why:** If you know you're going to be shooting mostly distant subjects, go with the limiter. **Example:** You're shooting birds around your backyard birdfeeders, which are 20 feet and 17 feet away, respectively. You're going to be focusing back and forth only between those two distances, so you might as well lock out the close focusing. The AF will be faster. **How:** Just throw the switch. **Where it's at:** Here's a typical focus limiter, this one on a Canon EF lens.



30 Second Photoshop

Mood altering: Want to change the mood of your image fast? Nothing makes a picture feel either cozier or colder than a photo filter. To apply one, go to Image > Adjustments > Photo Filter. Choose a warming or cooling filter, or even pick from the spectrum to overlay the tone of your choice.

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TEXT AND PHOTOS BY STEVE WEBEL

Night Moves

There's more than one way to catch a bus...

SINCE GETTING MY FIRST DSLR, the world of photography has opened up to me. Previously, the expenses of film photography, plus the time lag between shooting and actually seeing results, were barriers to experimentation and learning for me. Digital provided access to both. The photo here was the result of just such a process.

Close to midnight one night last September, the high-energy nightlife of Hong Kong's Mong Kok district swirled around me, and I made this picture with a Konica Minolta Maxxum 5D, an 18–70mm f/3.5–5.6 (D) kit lens, and a Manfrotto 055PRO tripod with a 486RC2 quick-release ballhead.

I spent a couple of hours trying out different vantage points, perspectives, and compositions. When I came to the intersection, about an hour into shooting, I saw the image in my mind's eye, planted my rig, and waited until someone stopped and stood, forming an anchor-like focal point in the midst of the urban chaos. There were many people and buses, and I didn't have to wait long for the elements to come together.

The scene was lit entirely by ambient light, of which there was plenty. There was so much light, in fact, that I needed a Cokin neutral-density filter—which I luckily had packed—to keep overexposure from ruining the shot at the long shutter speeds required to blur the traffic.

Shutter speeds. Wow! Choosing the right one was a challenge I met only after much trial and error. I made many pictures, all in the shutter-priority mode, each one closer to what I'd originally visualized and each one motivating me to take more photos. If I hadn't been shooting digital, with its instant feedback, I doubt I could have succeeded. Eventually I landed on 0.8 sec and f/10, at ISO 100.

The zoom setting was 26mm, the 35mm equivalent of about 39mm. I might have gone wider, except I wanted to avoid the vignetting that sometimes occurs in the corners of my ultrawide photos made with lens-mounted filters. With a thin-profile screw-on filter or a special wide-angle Cokin holder, vignetting wouldn't have been a problem. But I had neither, so 26mm it was.

Almost anyone can make photos like this with a camera that allows for control of shutter speeds. You only need to…

- Find a location with abundant ambient light and nighttime activity.
- Be patient; don't expect to get the keeper right away. Take a lot of photos.
- Don't forget the tripod. Without one, this shot is impossible. It's easy to feel self-conscious setting up a tripod on a busy sidewalk—get over it. People are not as bothered as you think.
- Don't be afraid to take your camera out of Auto mode and experiment with different shutter and aperture settings.
- Visualize what you want in advance and pay close attention to composition and details. It's very easy to be distracted by the activity when you are in such a high-energy setting. Resist this! Such pictures can be easily ruined, for example, by someone looking at the camera and smiling. Be alert.
- Have fun!

Married with two children, Steve Webel, 33, is a Florida native who is currently studying Mandarin in mainland China. Discover more of his work at flickr.com/photos/webel.

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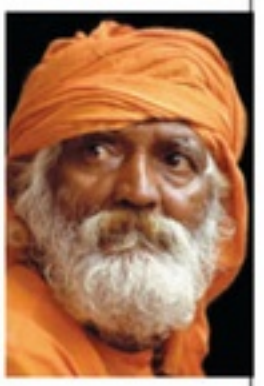

Popular Photography & Imaging 2006 ANNUAL READER'S PICTURE CONTEST

For thirteen years running, *Popular Photography* has invited readers to submit their best work to the annual Readers' Picture Contest and every year, the results are more astonishing than the years before. After sorting through thousands of entries, we have chosen a grand prize winner, in addition to stand-outs in each of the following nine categories: Nature, Travel, Architecture, Photojournalism, Creative, People, Action/Sports, Animals, and Candid. The following photos were chosen for their exceptional skill and innovation. Winners all received fabulous Panasonic prizes, as well as exposure in this section and on popphoto.com. Take a look at what set these talented photographers apart.

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GRAND PRIZE

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

Maureen Ruddy-Burkhart
Longmont, CO

Our esteemed Grand Prize Winner, Maureen Ruddy-Burkhart, lives in Longmont, CO, near Boulder and the beautiful Rocky Mountains.

"Photography is my life," she says. Since receiving her BFA in photography from the San Francisco Art Institute about 30 years ago, she has worked primarily as a stock photographer, taking on professional freelance wedding gigs, portraits, and other special events.

She finds traveling and social issues to be particularly inspiring. "My dream would be to freelance for travel magazines and/or to photograph the entrepreneurial efforts of ordinary citizens of the former Soviet Republics," she says. "I am drawn to photographing the hopes and dreams of people and issues that are uplifting."

No stranger to success, Ruddy-Burkhart has won many juried art shows, including a "Best of Show" for a portrait of a girl holding a rose at a wedding celebration in Eastern Europe. Though she has proven herself capable of shooting anything, she appreciates the off-beat aesthetic of fine art photography. "I have a reservoir of rather avant-garde images," she says, "that represent the part of me that desperately needs expression…it keeps me sane."

She uses both the Nikon D-100 and the new D-200 and studied last year's winners to better decide which categories to enter.

ACTION/SPORTS

1ST PLACE: Kenneth Deitcher, Albany, NY

For several years, Ken Deitcher watched and photographed local Rugby teams in good and bad weather in Albany, NY. After trying many lenses and different techniques to perfect this shot, he succeeded in capturing this image using panning. A perfectionist, Deitcher refused to accept anything but the best. "I took over 25 shots that day," he says, "and only 3 were acceptable."

This shot was taken with a Canon A2E and a 35-350 Canon zoom lens. The camera was set up on a monopod with the aperture at approximately f/3.5, a shutter speed of 1/30 sec and a polarizer on the lens. "My photography has been aided by the use of [my] sturdy monopod," he says, "that acts twofold, as a camera support and as a cane."

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

1

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3

4

5

6

7

1. **Roger Lindquist**, Wallington, NJ
2. **Joe Duty**, Decatur, TX
3. **Mike Johnson**, Honolulu, HI
4. **Xiaoyu Yu**, San Francisco, CA
5. **Harrison Stubbs**, Oakland, CA
6. **Jami Worley**, Bradenton, FL
7. **Joe Duty**, Decatur, TX

ANIMALS

1ST PLACE: Oskar Neuhold, Burlington, NC

Oskar F. Neuhold is a native of Vienna, Austria who immigrated to the US in 1966 and settled in Burlington, North Carolina. Until his retirement in 2002, he was involved in the importation of construction machinery from Europe and construction manufacturing here in the U.S..

Now that he is retired, Neuhold is enjoying digital photography and enjoys using new technology to nurture his artistic side. "What I like most about photography," he says, "is that you start to see the world around you with different eyes, to catch the innocent beauty of nature or a child at just the right moment. I've always admired the works of famous photographers and their ability to capture images which can tell a story."

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

1

2

3

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5

6

1. **Kenneth Deitcher**, Albany, NY
2. **Ben Frederick**, Columbia, MO
3. **Xiaoyu Yu**, San Francisco, CA
4. **Susan Page**, Nashville, TN
5. **Adam Escalona**, Bremerton, WA
6. **Cole Thompson**, LaPorte, CO

ARCHITECTURE

1ST PLACE: Linda Freshwaters Arndt, Winter, WI

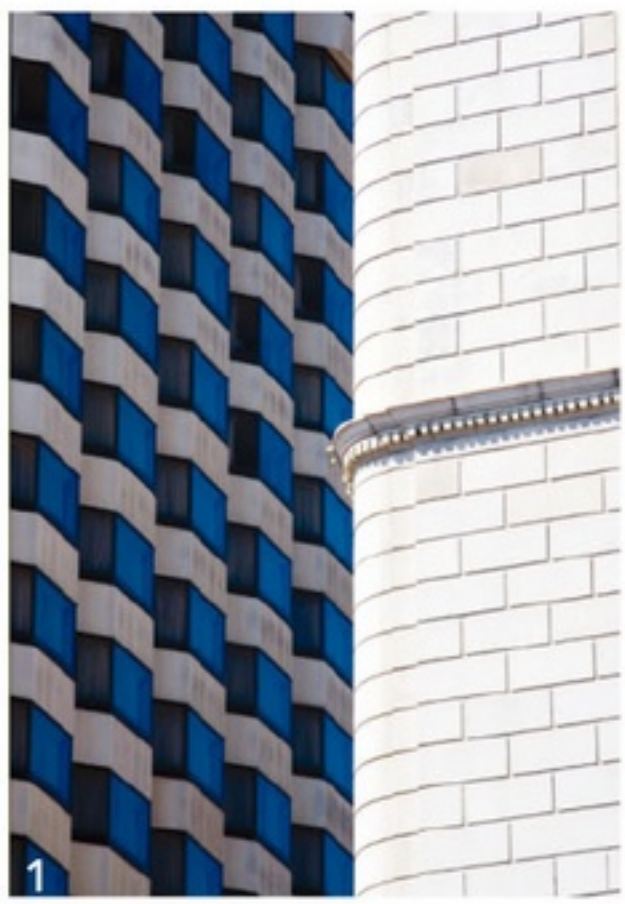
Linda Freshwaters Arndt stood out in the Architecture category with this shot of The Memorial Amphitheater at Arlington National Cemetery. She captured this image on a trip to Washington, D.C. with her mother and daughter. "I was struck by the soft light, the beautiful marble, and the outstanding architecture," she says.

Not wanting to carry too much equipment on a family trip, she was able to capture the spirit of the monument—its elegance and simplicity—with only a point and shoot camera. The image was taken with a Pentax 48mm- 200mm point and shoot with Fuji Provia 100F slide film.

Arndt works as a business instructor at Lac Courte Oreilles Ojibwa Community College in Hayward, WI and was also a contest winner in a 2004 Popular Photography photo contest. She lives in Winter, WI with her husband and 13 year old daughter.

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP: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4

1. **Eugene Comstock**, Live Oak, CA
2. **Harrison Scott**, Tucson, AZ
3. **Eugene Comstock**, Live Oak, CA
4. **Dan O. Hoskins**, Knoxville, TN

CANDID/HUMOR

1ST PLACE: Martin Tomcik, Vrutky, Slovakia

Born in Slovakia, Martin Tomcik has been an avid scuba diver for seven years, a photographer since childhood, and has merged his two passions as an underwater photographer. He uses a Nikon F80, a water-proof Sealux case, and two Sea flashes.

Very well-traveled, Tomcik has photographed on nearly ever continent. Despite all his traveling, his most successful shot (which won him the Candid category in this contest) was taken on his lunch break just a few miles outside his hometown.

"It's an image of a little frog standing on its back legs," he says, " with its arm stretched out as if [he's] waving right at you." This picture was taken in Gader Valley-Ve ká Fatra National Park, in Slovakia, in a small lake during the frogs' coupling time. Martin has won many international underwater photography festivals in France, Turkey, the United States, Israel, Russia, Slovakia, Czech Republic, UK, Italy, and Germany.

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

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1. **Cole Martin**, Los Angeles, CA
2. **Lou Russo**, New York, NY
3. **James Krois**, Williams, OR
4. **James Buzzella**, Gainesville, FL
5. **Lou Russo**, New York, NY
6. **Michele Arnwine**, Torrance, CA

6

CREATIVE

1ST PLACE: Alex Colson, Billings, MT

29-year-old Alex Colson was born and raised in Strasbourg, France. His fascination with photography began 15 years ago when he was exposed to the work of the French photographer, Chayan Khoi. "I started to take pictures of a lot of things with a simple point-and-shoot," he says. "Normal snapshots weren't satisfying enough to me, I wanted to do [something similar to the work of] Chayan Khoi. At this point, he discovered Adobe Photoshop 3 and started to create digital images on a very slow 166mhz PC.

In 1999, he moved to the US to study photography at Northwest College in Powell, Wyoming and now lives in Great Falls, Montana with his wife and 1 ½ year old daughter. "Many people ask me," he says, "'How did you end up in Wyoming from France?'And my answer is: The Internet can take you anywhere!" Since graduating with an AAS in photography in 2001, Colson has worked for a few studios, but mainly sees photography as a passion and not a livelihood.

Colson uses a Canon EOS 20D, with a Canon EF-S 18-55mm lens and a Tokina 100-300mm lens w/ Tiffen polarizer filters. All of his photos are created with Adobe Photoshop CS and he often uses Alien Skin Xenofex 2 and KPT6.

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

1

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1. **Gregg Lauer**, Boulder, CO
2. **Thomas Marshall**, Saugus, CA
3. **Vanni Stroppiana**, Rivoli, Italy
4. **Kathryn Muse**, Cumming, GA
5. **Skip LaRue**, Washington, MO

NATURE

1ST PLACE: Mehmet Ozgur, Reston, VA

Mehmet Ozgur has been an avid photographer since the mid-90s, specializing in landscape photography. He works exclusively in digital and his compositions of smoke images have gained international acclaim and won him several awards.

Ozgur received B.S. and M.S. degrees in Electrical Engineering from Bilkent University, in Ankara, Turkey and a D.S. degree in Electrical Engineering from George Washington University in Washington, D.C.. Ozgur is very active in the development and characterization of millimeter-wave and microwave devices using MEMS [Micro-Electro-Mechanical Systems] technology and holds several US patents for MEMS devices.

This photograph, which he calls "The Lone Cypress" was taken in Monterey, CA with a Canon Rebel XT and a Canon EF 17-40mm f/4L. The final image was stitched together manually by using two sets of images: 9 for the foreground, and 6 for the background (sky) taken at different times. All images were captured at 17mm and f/5.6, with exposure times varying from 1/500 secs to 1/100 secs to optimize the details in the final image. The final hand-stitching was done in Photoshop CS.

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

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RUNNERS UP:

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1. **Skip LaRue**, Washington, MO
2. **Jeff Chen Kuo Chih**, San Francisco, CA
3. **Lynn Eastridge**, Loudon, TN
4. **Al Becker**, Kintnersville, PA
5. **Marilyn J. Affolter**, Amity, OR
6. **Bruce Croffy**, Smyrna, GA
7. **Ernie Baca**, Kanab, UT

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PEOPLE

1ST PLACE: Viveca Venegas, San Juan, Puerto Rico

Viveca Venegas has been shooting since the tender age of 13, when she created portraits of her younger sister among the shadows of flowers in a rock garden. At 19, her father put a Nikon F in her hands, which has carried her through to the Nikon D200 she uses today.

Traveling to places like Nepal, Namibia, Tibet, and Peru, Venegas has learned a lot about herself and human nature through the people she photographs. "The truths I have learned in my travels...no book or university could have ever taught me," she says. "All of the people I've encountered and related with have become part of me...I truly believe that peace will come when we understand that we are all in some spiritual and mysterious way part of one another."

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

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1. **Lisa Wilste**, New South Wales, Australia
2. **Michael Barolet**, Purcellville, VA
3. **Dave Gallagher**, Hilo, HI
4. **Cole Thompson**, Laporte, CO

PHOTOJOURNALISM

1ST PLACE: John Piccoli

A stand-out in the category of Photojournalism, John Piccoli is a Massachusetts native who is retired from the State of Connecticut Department of Corrections.

His love affair with photography began while serving in the Navy in an amphibious unit at Little Creek, VT. Trips to the Caribbean and to the Mediterranean have given him many valuable opportunities to shoot, and he has finely honed his skill and appreciation of photography through photo courses at a local community college and from the New York Institute of Photography. "I am an undying fan of black and white photography," he says, "and still develop and print at home."

Piccoli's "take anywhere" camera is a Minolta 570 with its original 50mm lens, with 200 asa Kodak gold film and the lens taped at F/8 and in auto mode. The photo which won John the category prize was a product of the classic "right place and the right time," he say. "I was out fishing when I saw the smoke rising over the trees. After a short ride, I came upon the scene of this house on fire."

Photography 2006 ANNUAL READER'S

PICTURE CONTEST

RUNNERS UP:

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1. **Jim Krois**, Williams, OR
2. **Rick Nohl**, Reading, MA
3. **Chico Lima**, Rio de Janeiro, Brazil
4. **Reba Saldanha**, Boston, MA
5. **Lisa Wiltse**, New South Wales, Australia
6. **John Whiticar**, Jensen Beach, FL

TRAVEL

1ST PLACE: Ashok Sinha, New York, NY

Born and raised in Calcutta, India, Ashok Sinha moved to downtown Manhattan 13 years ago, but won our Travel category for his shot of the Calcutta suburb waterways, which he took on his last trip there.

"I chose this shot," he says, "because it captures the beauty that is often overlooked in this fast developing and changing city and rises above the clichés that the world often associates with this city's name. The image was taken at f/11, 1/160 seconds at ISO 200, with a focal length of 135mm.

Sinha currently works in the digital media industry (where he started a recycling program in his office!), but aspires to be a full-time freelance travel photographer, traversing the world with his Canon EOS 5D. "I enjoy taking pictures of moments and places that remind me of a simpler way of life," he says. "Not only because there is an inherent sense of art and beauty in such things, but also an escape from the modern, fast-paced world we live in today."

Photography 2006 ANNUAL READER'S
PICTURE CONTEST

RUNNERS UP:

1

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1. **Bill Jemison**, Rio Rancho, NM
2. **Zita Boschetti Johnson**, Sandy, UT
3. **Wendy Werner**, Austin, TX
4. **Andrew Farquhar**, Kelowna, BC, Canada
5. **Tim Forcade**, Lawrence, KS
6. **Mina Pahlevan**, Washington, DC

Panasonic ideas for life

wishes to thank everyone who entered the Popular Photography 2006 Annual Readers Picture Contest and to congratulate the Grand Prize Winner and the category prize winners.

BY DAN RICHARDS

RICO POON

Locked&Loaded

Pumping a lot of firepower in an $800 package

JUST THREE YEARS AGO CANON started a revolution with the 6.3MP EOS Digital Rebel–the first digital SLR to sell for less than $1,000 with lens. That revolution has been such a wild success that the third-generation Reb, the XTi, arrives with 10.1MP, loads of high-end features, and an even lower price–and still finds itself in a battle with four other manufacturers for that same piece of turf.

What's Hot

- Top-flight autofocusing, image quality.
- Control panel can be seen at 10 paces.
- Sensor dust eradicated two ways.

What's Not

- Needs a second command dial.
- Flash-level setting buried in a menu.
- Body won't handle abuse like the EOS 30D.

Who's This For?

- Canon DSLR fans who want near-EOS 5D performance at a Rebel price.
- First-time DSLR buyers who want 10 megapixels' worth of sensor.

We've never known Canon to back off from a fight, and this is no exception. The XTi ($800, street, black body only; $900 with 18–55mm f/3.5–5.6 II EF-S lens) parts company with competitors in the 10MP class by using Canon's own CMOS sensor, rather than the Sony-manufactured CCD found in all the other 10-shooters.

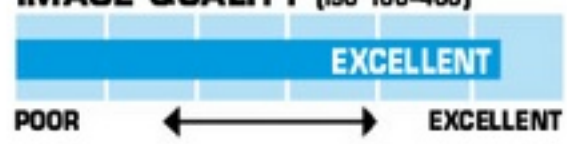
In the POP PHOTO Lab, average resolution tested at a little over 2,100 lines (Excellent), besting the Sony Alpha 100 and coming in only slightly behind the pricier Nikon D80. Color accuracy was also Excellent, and the Reb's noise suppression was exemplary–Very Low at lower ISOs, up to Moderately Low at ISO 1600, where it still maintained Excellent resolution. (The Nikon D80 remains the benchmark in noise control.)

Besides its great leap forward in image quality, the Rebel XTi gains enough additional capability (much of it from Canon's EOS 30D) that it strains the term "entry-level." It's now more of a high-end camera in a bargain body. So it makes sense to compare this upstart both to the Nikon D80 and

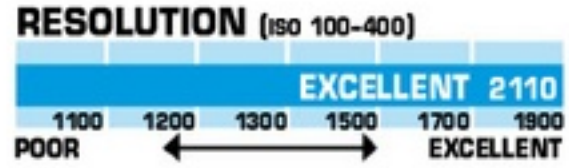
CANON EOS DIGITAL REBEL XTi

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–400)

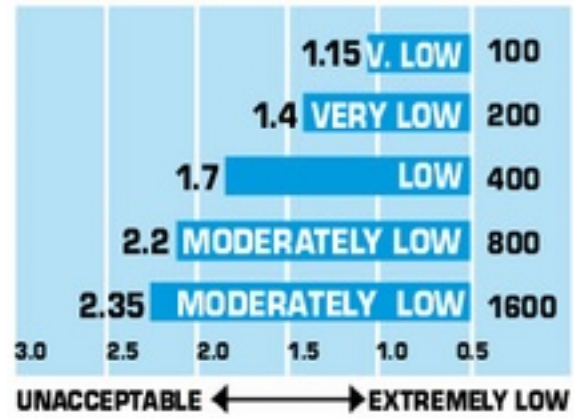


RESOLUTION (ISO 100–400)



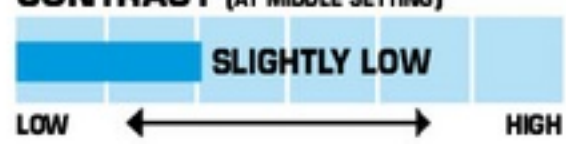
COLOR ACCURACY (AVG. DELTA E)

NOISE AT ISO



HIGHLIGHT/SHADOW DETAIL

CONTRAST (AT MIDDLE SETTING)



AF SPEED

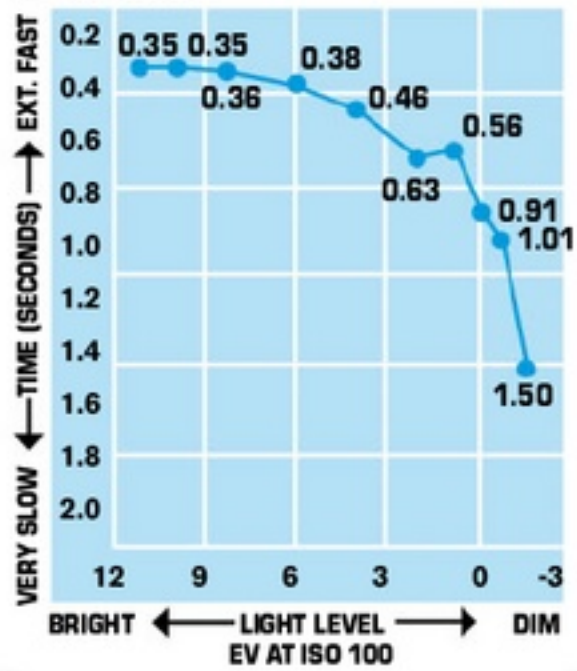


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IMAGE QUALITY **GOOD CATCH:** We shot the Jets' pregame warmup using a Canon EF 70–200mm f/2.8L IS autofocus lens. Exposure, 1/640 sec at f/7.1, ISO 400.

Canon's own 30D, an 8MP camera currently selling for $350 more than the Rebel XTi.

In terms of build quality, the polycarbonate-bodied Rebel XTi shows very good fit of exterior parts and has a solid feel, although nothing like the built-tough magnesium-alloy 30D. The upside to the Rebel is that, weighing nearly a half-pound less than the 30D, it's a lighter load to carry during a day of shooting.

Placement of the shutter button and rear thumb rest are just about perfect. Large-handed users may find the XTi too small, especially the grip, which has no pinky room. Those who want a bigger handhold might consider the $140 (street) Vertical Grip BG-E3, which adds a vertical release and capacity for another Li-ion battery or six AAs.

Controlling interest

Canon got rid of the top LCD control panel and put all control readouts on the 2.5-inch LCD on the back. Only a few of our testers missed the top control panel, since the rear panel is far more readable, and, conveniently, shuts off automatically when you raise the camera to your eye.

One thing we all missed was the rear Quick Control Dial (the "nose wheel") found on all other Canon DSLRs. With the Rebel, you need to press and hold a button to make

THE COMPETITIVE SET

NIKON D80

($1,100, STREET, WITH 18–55MM F/3.5–5.6G ED AF-S DX ZOOM-NIKKOR)

The D80 costs $200 more than the Rebel with the equivalent lens, but dealers can't keep them in stock. Well-deserved popularity, as the D80 produces Excellent resolution, even at ISO 3200 (which the Rebel doesn't even go up to), and its noise control leads the league.

The Nikon applies noise reduction in a distinct chunk around ISO 800, resulting in lower noise than at ISO 400–along with a noticeable dip in resolution. So by ISO 1600, the Rebel XTi, while noisier, delivers somewhat higher average resolution than the D80–about 1,985 lines versus about 1,825. It's not a big difference, but there.

The D80's wireless flash triggering has it all over the Rebel, and it has a selection of useful in-camera fixes. And we think it's a little better-built. But the Reb can meet or exceed the resolution of the D80 at higher ISOs (at the expense of more noise), and can autofocus faster than the already speedy D80.

SONY ALPHA 100

($850, STREET, WITH 18–70MM F3.5–5.6 SONY DT ZOOM)

The Alpha 100 is one great deal, given that its CCD-based Super SteadyShot works with any lens, while you have to buy individual lenses to get image stabilization with the Rebel. It has terrific on-the-fly dynamic range fixes, autofocuses faster at lower light levels, and has built-in wireless TTL flash triggering. But the Rebel has significantly better image quality (both resolution and noise suppression), more sensitive AF, and is backed up by that huge Canon lens catalog.

CONTINUED ON NEXT PAGE

adjustments such as aperture in manual mode and exposure compensation in program mode. It slows things down. You can, via custom functions, program the four-way jog buttons to control such settings as AF point selection, but this double duty invites mixups. Canon, give the next Rebel a nose wheel!

Among other control annoyances, flash exposure compensation is relegated to a menu rather than an external control. Yes, you can program the jog buttons to control flash comp, but we think it should be a more obvious (read, clearly marked) control. And a few too many controls, such as ambient exposure compensation, are press-and-hold affairs.

The new Reb uses the autofocusing system of the 30D, with its 9-point wide diamond pattern. Somebody at Canon has been stirring the mix, though, as the Rebel AF tested out both faster and more sensitive than the 30D. Moreover, the AF proved as fast if not faster than the AF on the Nikon D80 and D200—even down to a very dim EV –2 (at ISO 100), previously the sole province of the Nikon rigs.

In low light, we found that the center AF point of the Rebel XTi is your best bet. When shooting fast-moving subjects in moderate to bright light, continuous AF with auto point selection grabbed a high percentage of keepers, as it did with the EOS 30D. This is top-notch AF.

Viva la resolution

On image quality, it's worth examining how the XTi handles the resolution/noise balance at faster ISOs. As ISO speeds increase, the XTi seems to apply noise reduction in a linear fashion, with gradual increases in noise matched with gradual loss of resolution.

The Rebel XTi also inherits the 30D's extensive image adjustments, notably the Picture Styles menu that allows selection of profiles governing sharpness, color saturation, and contrast. Your choices here affect image quality in ways that aren't necessarily apparent from the menus. The Standard (default) profile, for example, adds enough saturation to colors that photos look like they were shot in the contrasty sRGB color space—reds, in particular, really pop. For more natural (and accurate) colors, you'll want to use the Neutral Picture Style.

For the record, we tested the color accuracy of the XTi in the Neutral Picture Style; the color test done in Standard dropped accuracy a notch to Extremely High. Similarly, Standard adds a high dose of sharpening, whereas the Portrait Picture Style lowers sharpness somewhat. You can also modify individual settings within any Picture Style or design your own custom profile.

RAW ingredients

We have mixed feelings about Picture Styles (as we do about Nikon's similar Optimize Image menu). It may be overkill for the casual user, while the more advanced user is more likely to shoot in RAW and make these kinds of adjustments later in image editing. Our advice: Settle on one or two Picture Styles that you like, and stay with them. If and when you reach the point where you want to really fine-tune images, learn to work with RAW files.

The Rebel XTi makes this nearly painless in two ways: You can record RAW files simultaneously with highest-quality JPEGs. And the Canon RAW converter/editing software included with the camera (Digital Photo Professional 2.2) is fairly easy to learn and use.

THE COMPETITIVE SET

PENTAX K10D & SAMSUNG GX-10

($1,000, ESTIMATED STREET, with 18–55mm f/3.5–5.6 AL Pentax SMCP-DA Zoom or, on the Samsung, Schneider D-Xenon 18–55mm f/3.5–5.6 zoom)

The Pentax/Samsung clones have much to recommend them: They are better sealed than the Rebel, and, like the Sony, have sensor-based anti-shake. They also can provide wireless TTL flash control with the built-in unit. But the Rebel's image quality and autofocusing have set the bar very high for these twins. We'll have a full test of the K10D and GX-10 shortly, so stay tuned.

TOP: Elimination of the LCD control panel gives the Rebel XTi an uncluttered top deck. Mode dial is classic EOS design.

BACK: The big LCD monitor does double duty as an excellent, readable control panel. Four-way jog buttons can be custom-programmed for other functions.

RICO POON (CANON)

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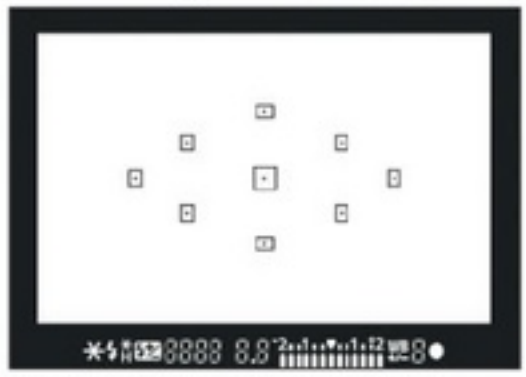
CANON EOS DIGITAL REBEL XTi

VITAL STATISTICS

Imaging: 10.1MP (effective) CMOS sensor captures 3888x2592-pixel images at 3:2 aspect ratio with 12 bits per color in RAW mode. **Storage:** CF cards Type I and II. Stores in JPEG, RAW, and JPEG + RAW. **Burst rate:** Up to 30 highest quality JPEG or 10 RAW files at 3 fps. **AF system:** TTL phase detection with 9 selectable AF zones and activation lamps. Single-shot, continuous, auto-switching, and manual focus. Sensitive down to EV –2 (at ISO 100). **Shutter speeds:** 30 to 1/4000 sec plus bulb. **Metering:** TTL metering with 35-zone evaluative, centerweighted, and 9% center limited-area readings. **ISO range:** 100–1600 in 1-EV increments. **Flash:** Built-in pop-up unit with TTL metering, Guide Number 42 (feet, ISO 100). Flash sync at 1/200 sec. Dedicated hot-shoe with E-TTL II flash control for optional Canon Speedlites. **Viewfinder:** Eye-level fixed pentamirror. LCD: 2.5-in. TFT with 230,000 pixels and 160-degree viewing angle. Up to 10X magnification in playback. **Output:** Hi-Speed USB 2.0 and NTSC/PAL video. PictBridge compatible. **Software:** Canon ZoomBrowser EX, Digital Photo Professional 2.2, Photostitch 3.1. **Battery:** Canon NB-2LH rechargeable Li-ion. **CIPA battery life rating:** 500 with no flash, 360 with 50% flash. **Size/weight:** 5.0x3.7x2.6 in., body only; 1.3 lb with battery and card, body only; 1.7 lb with kit lens. **Street price:** $800, body only; $900 with kit lens. Some retailers are offering the silver body for $80 less. **For info:** 800-652-2666; www.usa.canon.com.



VIEWFINDER TEST:

Accuracy: 95% (Excellent)
Magnification: 0.80X (Very Good)

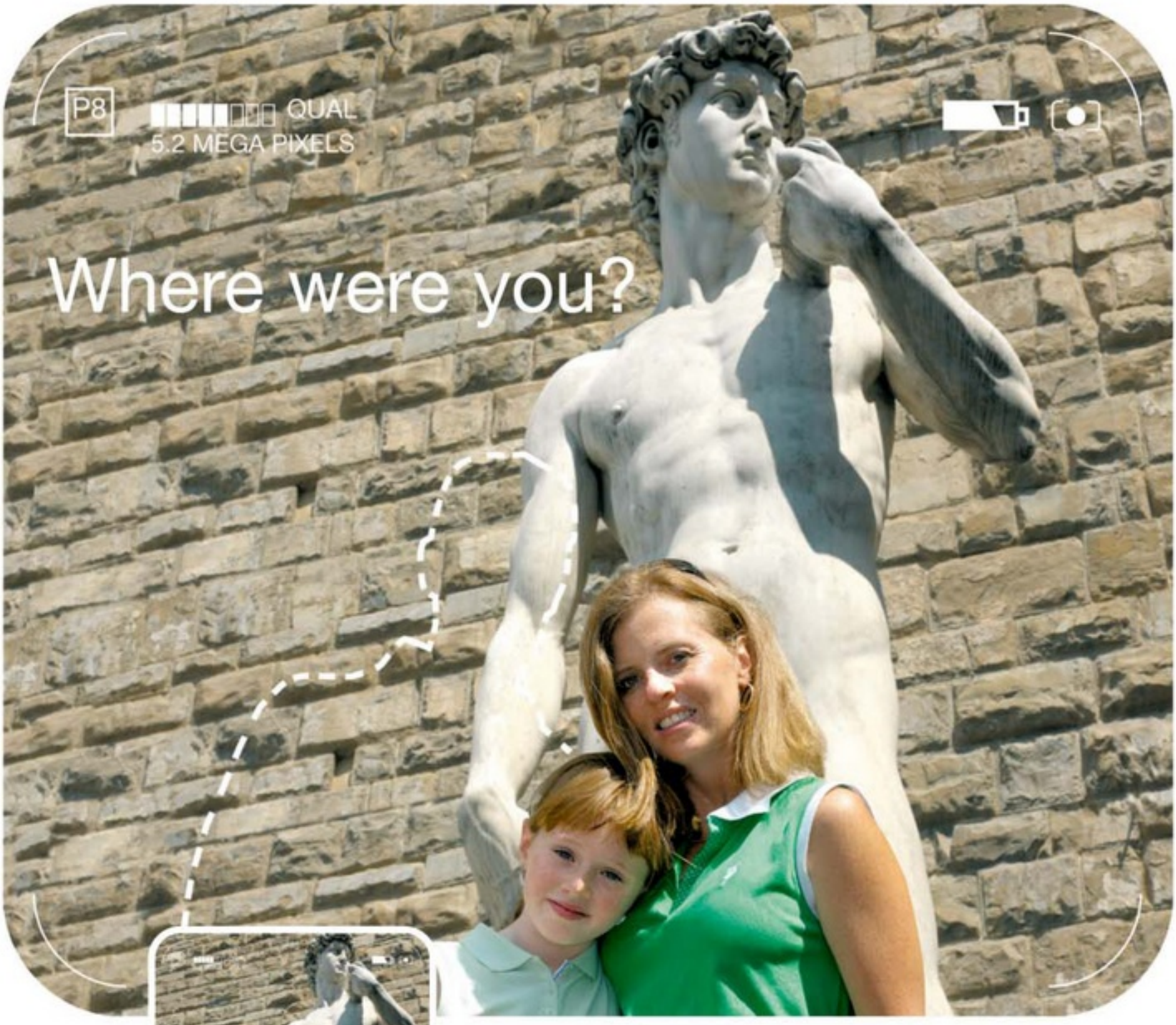
If you want to add a little warmth or coolness (or some other image tone) to pictures without tinkering with the Picture Styles, you can adjust white balance using a two-axis graphical display–handy for adding digital filters without having to actually carry optical ones.

Dust can be the bane of digital imaging, so Canon gave the XTi both belt and suspenders for dust deterrence. One happens mechanically–turn the camera on or off, and the low-pass filter in front of the sensor gets shaken ultrasonically. The other is software removal of dust images: First, you follow a menu procedure to make a dust map–an exposure that's blank save for the shadow of dust particles–and the camera will attach this file to the images shot afterwards. Later, you load the images into Digital Photo Professional, which can "sweep" the images clean of the dust shadows. Obviously, this is a procedure for the fastidious worker making big blowups or for one shooting in a dusty environment.

The Rebel XTi gets an upgrade in burst rate, too. While the framing rate remains the same (3 frames per second), the claimed maximum burst jumps to 27 frames from 14 on the XT. We consistently got 30 to 31 frames with a moderately fast SanDisk Extreme CompactFlash card. Maximum RAW burst is 10 frames, and we were occasionally able to squeeze out one more.

The built-in flash of the XTi carries over from the XT unchanged: a Guide Number of 42 (in feet, ISO 100), with a beam covering the field of view as wide as a 17mm lens, and a good range of exposure compensation, ±2 EV in 1/3-EV steps. The XTi is fully compatible with E-TTL II accessory Canon Speedlites. We have to scold Canon, though, for the glaring omission of a built-in wireless trigger for accessory TTL flashes. You'll need to have a Speedlight 580EX ($380, street) in the hot-shoe, or a Speedlite Transmitter ST-E2 ($210, street). All the other cameras in this class–the Nikon and Sony, plus the Pentax K10D and Samsung GX-10–use the built-in flash as a wireless trigger.

So aside from a few inconveniences, shooting with the Rebel XTi is thoroughly pleasurable. It works fast and accurately. No, it's not a bulletproof tank, and some of the control buttons are just barely up from point-and-shoot. But given the image quality, autofocusing, fast shooting, and exposure controls of the XTi, it's not just a deal, it's a screaming, bloody, great deal. ✪



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Speaking Frankly
Will all dedicated film users please come out of hiding?
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Why it's important to remember a generation of intensely creative photographers from the 70s and 80s.
Movie Review: 'Flags of Our Fathers'
Joe Rosenthal gets short shrift in Clint Eastwood's new WWII epic. Pulitzer Prize winning photographer David Hume Kennerly puts on his movie reviewer hat and takes Eastwood to task.
Gaza Gunmen Kidnap, Then Release AP Photographer
In the newest in a recent spate of journalist kidnappings, an Associated Press photographer was abducted by Palestinian gunmen in the Gaza Strip Tuesday. He was later released unharmed, but the message was clear: journalists better watch their backs.
PopPhoto.com's Tip of the Week
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Print your favorite image 8½x11 then photograph it -- one small section at a time -- close up from different angles and under various lighting conditions. Pretend it's a map and that you are capturing each important area and feature in a new and separate photo. Gang print the sectional images to create a modernistic mosaic.
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BY DAN RICHARDS

Miss Popularity

At $599 with lens, what's not to like?

HERE IS NIKON'S DSLR FOR EVERYMAN and Everywoman, the D40. The replacement for the D50, it keeps the 6.1-megapixel sensor but boasts upgrades to the viewfinder, LCD, metering, processor speed, burst rate, noise suppression, in-camera editing, and user help, in a smaller and lighter package. Now for the really hot feature: The new camera, at $599 (street) with an 18–55mm f/3.5–5.6 II AF-S Zoom-Nikkor DX lens, is $100 *less* than the current D50 with a kit lens.

At very first glance, the D40 looks pretty much like a trimmed-down D50, but a closer look reveals a simplified layout intended to be less intimidating for anyone who's not a photo geek. For starters, there's no top LCD panel. Instead, control readouts appear in big readable type on the rear LCD monitor, a 230,000-pixel 2.5-incher rather than the D50's 2-inch version. This setup is fine by us, given that the top panel readouts on the D50 aren't very readable.

Have a question about any of the controls? Pressing the info button brings up a verbal description and sample photos–for example, the effects of various levels of fill flash. So the tutorial isn't just in the box, it's literally in the camera. And if the control panel readouts strike you as too dull for the back of your camera, you can customize it with wallpaper–any photo you choose.

The new camera shaves at least a quarter of an inch from all three dimensions of the D50, and is smaller even than the tiny Canon EOS Rebel XTi tested in this issue. But the D40 has plenty of gripping room, even for large hands, and the locations of the shutter button and command dial feel just right.

Surprising is the inclusion of all the in-camera image controls of Nikon's new D80 (except for black-and-white filter effects): D-lighting for toning down scene contrast, color filter effects, redeye removal, and color balancing with the help of color histograms.

The autofocus uses 3 AF points arranged horizontally across the frame, with a cross sensor at the center. While this might sound like a downgrade from the D50's 5-point array, Nikon says that the system uses algorithms from the D80 and D200 for faster and more predictive lock-on. The AF can also switch automatically between single and continuous AF based on subject movement.

The pentamirror viewfinder gets a (needed) magnification boost to 0.80X up from 0.76X; startup is faster; and the burst, at 2.5 frames per second, captures a huge maximum of 100 full-resolution, highest-quality JPEGs. Noise suppression has been improved so that the D40 can capture images up to ISO 3200, also impressive for this class. The 420-pixel 3D Color Matrix metering of the D50 is maintained, but with improved recognition of the sizes, shapes, and position of objects in the frame.

The smaller, more compact Li-ion battery designed for the D40 is responsible for much of the weight savings (2.3 ounces), but nonetheless increases CIPA life to 470 shots, up from the D50's 400 shots (both ratings with 50 percent flash shots).

The D40 is compatible with all Nikon i-TTL flashes, including the big bomber Speedlight SB-800, but Nikon's catering to the target audience with a new low-cost accessory unit, the Speedlight SB-400 AF. Priced at $129 (estimated street), it adds some extra reach and a bounce head, but does not have wireless capability.

While we were expecting maybe a few more megapixels in the new camera, it didn't fit in with Nikon's strategy here. And that is to attract lots of first-time DSLR buyers with a camera that won't scare them off, at a price that won't break the piggy bank. We'd say it has a pretty good shot at doing that. ✪

New & Noteworthy

- **Rock-bottom price for a 6.1MP Nikon.**
- **Clever, easy-to-read control panel.**
- **In-camera controls from the D80.**

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Meal Ticket

Shoot your moneymaker

AT FIRST GLANCE, THE NEW SIGMA 50–150mm f/2.8 EX DC ($680, street) appears to possess an unusual focal length range. But when you do the math, multiplying by a 35mm lens-conversion factor of 1.4X, it becomes a more familiar-sounding 70–210mm equivalent. Considered by many working photographers a primary bread-and-butter lens, optics such as this one have been the constant companion of many pros for decades. This constant-aperture, high-speed, digital-only, pro-quality, moderate tele zoom stands out with four elements of expensive SLD (Special Low Dispersion) glass that should help it live up to its APO designation.

HANDS ON: Clearly built for pros, the Sigma feels rugged and well constructed. But compared with a full-frame 70–210mm f/2.8, it's surprisingly light and compact, weighing a mere 27 ounces and taking 67mm filters. A full-frame lens gets a tripod collar; this one doesn't.

It has amply proportioned, rubberized focus and zoom collars with the ultra-fine ribbing, as on Leica and Sony zooms, that is all the rage now. The manual-focus action is exceedingly well-damped and smooth, but the zoom ring turns somewhat stiffly.

Autofocus action is rapid, and, thanks to Sigma's HSM motor, nearly silent. Because the lens both focuses and zooms internally, in use it's completely stationary, with no lateral or rotational movement–perfect for lens-mounted accessories.

IN THE LAB: SQF tests revealed Excellent sharpness and contrast at 50mm and 100mm, and Very Good numbers at 150mm–about what we expected. In DxO Analyzer 2.0 tests, the lens showed well-above-average distortion control, with almost Imperceptible barrel distortion at 50mm (0.11%) and Slight pincushion distortion at 100mm (0.15%) and 150mm (0.21%). Light falloff performance was also better than average, leaving the image area by f/3.2 at 50mm, by f/4 at 100mm, and by f/5 at 150mm. Maximum magnification ratios at the uniform close-focusing distance of about 37 inches ranged from 1:14.25 at 50mm to 1:4.96 at 150mm, not quite up to the 1:3.8 turned in by Sigma's full-frame 70–200mm f/2.8.

CONCLUSIONS: More than a pound lighter, and with superior distortion control and a much lower price than Sigma's $890 (street) full-frame version, this lens makes a very compelling argument for buying digital-only glass for your DSLR. Moreover, its relatively compact proportions add new dimensions of ease and convenience to the high-speed, constant-aperture zoom category. ✪

What's Hot
- Relatively compact and light.
- Excellent distortion control.

What's Not
- Long barrel often casts a shadow when used with built-in flash.
- No tripod collar.

RICO POON

Specifications

50–150mm (50.80–143.09mm tested), f/2.8 (f/2.82–2.98 tested), 18 elements in 14 groups. Focusing turns 110 degrees counterclockwise. Zoom ring turns 60 degrees counterclockwise. Focal lengths marked at 50-, 70-, 100-, and 150mm.

- **Diagonal view angle:** 27–9 degrees.
- **Weight:** 1.76 lb.
- **Filter size:** 67mm.
- **Mounts:** Canon AF, Nikon AF, and Sigma AF.
- **Included:** Lenshood, softcase.
- **Street price:** $680.

IMAGE QUALITY

Subjective Quality Factor

50MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.1	96.2	94.2	90.3	85.7
4.0	97.4	96.6	94.8	91.4	87.6
5.6	97.5	96.7	95.0	92.0	88.5
8.0	97.5	96.7	95.0	92.0	88.5
11.0	97.2	96.3	94.3	90.8	86.7
16.0	96.5	95.5	93.0	88.3	82.6
22.0	95.5	94.2	90.9	84.1	75.7

100MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.6	95.5	93.0	87.9	81.7
4.0	97.1	96.2	94.0	90.0	85.3
5.6	97.6	96.8	95.1	92.1	88.6
8.0	97.7	96.9	95.3	92.5	89.2
11.0	97.4	96.6	94.7	91.5	87.7
16.0	96.6	95.5	93.1	88.5	83.0
22.0	95.5	94.1	90.8	83.9	75.3

150MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	93.6	90.2	80.0	65.4	55.4
4.0	95.1	92.7	85.7	74.6	65.6
5.6	96.9	95.5	91.6	85.1	79.2
8.0	97.2	96.0	92.7	87.2	82.1
11.0	97.1	95.8	92.4	86.6	81.0
16.0	96.3	94.7	90.0	81.9	74.5
22.0	93.3	89.6	78.6	63.4	53.0

key

A+	A	B+	B	C+	C	D	F

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OLYMPUS SHOOTERS LOOKING FOR A moderate telezoom at a moderate price—and with stand-out optical performance—need look no further. This easy-to-handle 3.8X zoom, a 40–150mm (80–300mm equivalent), costs $240 (street) on its own and can also be purchased as a kit lens with the Olympus Evolt E-500 DSLR. That's hard to beat.

HANDS ON: Lightweight and compact for a lens that zooms to the equivalent of 300mm, it's attractively finished in a black satin surface with rubberized zoom and manual-focusing rings. It seems very well made by kit lens standards, with a metal lensmount and unusually smooth zoom and MF actions. However, the autofocus action on our test camera (the Olympus E-1) was somewhat loud and sluggish.

IN THE LAB: On our optical bench, the lens turned in better-than-average SQF performance, showing sharpness and contrast in the Excellent range at the three tested focal lengths. (Lenses in its zoom and price categories usually drop to Very Good at the long end.) In DxO Analyzer 2.0 testing, we found Imperceptible barrel distortion at 40mm (0.08%), and Slight pincushion distortion at 100mm and 150mm (0.16% and 0.15% respectively)—a surprisingly good showing for a kit lens, especially at 40mm. Light falloff was gone from the corners by f/5 at 40mm and 100mm, and by f/5.6 at 150mm—about average. The lens' magnifying power leaves something to be desired, with maximum magnification ratios at the constant close-focusing distance of approximately 55 inches ranging from 1:28.5 at 40mm to 1:7.6 at 150mm. By comparison, the longer Nikon digital-only kit zoom (55–200mm, $170, street) gets to a tight 1:3.4 at its outer focal length.

CONCLUSIONS: High image quality at an attractively low price. This is a nice addition to the Four Thirds system.

What's Hot
- Nice price.
- Reasonable weight.

What's Not
- Lackluster close-up power.
- Slightly noisy and sluggish autofocusing.

RICO POON

Specifications

40–150mm (40.28–147.54mm tested), f/3.5–4.5 (f/3.48-4.28 tested), 13 elements in 10 groups. Focusing turns 470 degrees counterclockwise. Zoom ring turns 70 degrees clockwise. Focal lengths marked at 40-, 50-, 70-, 100-, and 150mm.

- **Diagonal view angle:** 30–8 degrees.
- **Weight:** 0.95 lb.
- **Filter size:** 58mm.
- **Mounts:** Olympus Four Thirds system.
- **Included:** Lenshood.
- **Street price:** $240.

Subjective Quality Factor

	Size	5x7	8x10	11x14	16x20	20x24
40MM	3.5	97.8	97.1	95.6	93.1	90.4
	5.6	97.8	97.0	95.5	92.9	90.1
	8.0	97.7	97.0	95.4	92.7	89.7
	11.0	97.5	96.7	95.0	91.9	88.4
	16.0	96.9	96.0	93.8	89.7	84.9
	22.0	96.0	94.7	91.8	85.9	78.6

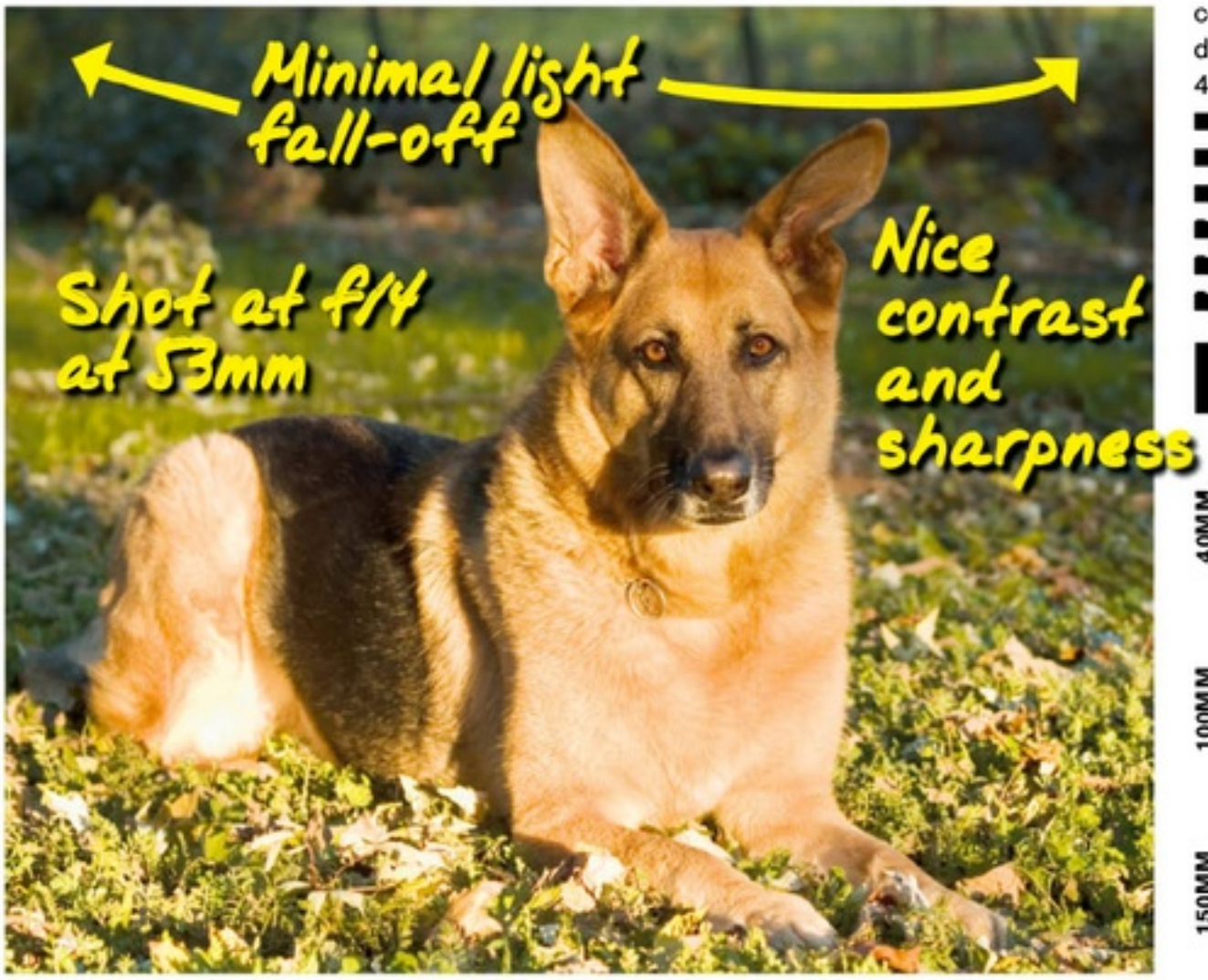
	Size	5x7	8x10	11x14	16x20	20x24
100MM	4.0	97.5	96.7	94.9	91.7	88.1
	5.6	97.5	96.8	95.0	92.0	88.6
	8.0	97.5	96.8	95.0	92.1	88.7
	11.0	97.4	96.6	94.8	91.6	87.8
	16.0	96.9	96.0	93.8	89.7	84.8
	22.0	96.1	94.9	92.1	86.4	79.3

	Size	5x7	8x10	11x14	16x20	20x24
150MM	4.5	96.6	95.5	93.1	88.7	83.5
	5.6	96.6	95.6	93.2	88.9	83.9
	8.0	96.7	95.7	93.4	89.3	84.6
	11.0	96.6	95.6	93.2	88.9	84.0
	16.0	96.2	95.1	92.4	87.5	81.8
	22.0	95.5	94.1	90.9	84.5	76.9

key

A+	A	B+	B	C+	C	D	F

IMAGE QUALITY



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SAVING THE WORLD

ONE PHOTO AT A TIME

Shannon Eckstein photographed Operation Rainbow Canada's volunteer medical pros as they provided free reconstructive facial surgery for Punjabi children.

It can be a pretty decent hobby and a reasonably rewarding career. But photography has a remarkable ability to be more than that—to be a force that moves people.

The history of photography from its earliest days is filled with photographers who have used that power to spark reform in urban slums or to save endangered creatures and their habitats. Think of Jacob Riis, whose 1890 book, *How the Other Half Lives*, led to the closure of police-run poorhouses in New York City. Or William Henry Jackson, whose pioneering landscape photographs helped spark the creation of the world's first national park, Yellowstone, in 1872.

This tradition is stronger than ever today. We talked with three photographers who take very different kinds of pictures and champion very different causes. What they have in common: an ability to use their cameras to heal the world. Their work and stories are on the pages that follow. And for some ideas about what you can do, turn to page 110.

TEXT BY JAY MALLIN

STEPHEN WILKES

Many months after Hurricane Katrina, Wilkes found plenty of devastation but concentrated on the resilience of survivors. You can see more of his photos at www.stephenwilkes.com.

LIKE MANY AMERICANS, PHOTOGRAPHER Stephen Wilkes was riveted to the news in August 2005 as the disaster of Hurricane Katrina unfolded. But unlike many people, he continued to track developments in the months afterward. "I never stopped following the story," says Wilkes, whose photos often make the covers of major news magazines. "And at the six-month point, when general media had moved on to the next crisis, that's when I felt like it was a really good time to go down" to the Gulf Coast.

It was an appropriate place for Westport, CT-based Wilkes, who's "drawn to places that have been forgotten." He's probably best known for his five-year project photographing the abandoned hospital wards of Ellis Island. His photos helped lead Congress to appropriate $6.5 million to preserve the buildings.

So last March, Wilkes headed for New Orleans. At a town meeting of survivors–those who remained–he found something unexpected: "There was a thread throughout all the people I met, one of hope," he says. "They had an unflinching sense of hope that they could rebuild their lives against all odds. I decided to take portraits of these people in the context of their homes and of what they were experiencing."

He spent the rest of that five-day trip with an assistant in an SUV packed with photo gear, crisscrossing New Orleans' devastated Lower 9th Ward and Holy Cross neighborhood. He met people who were surrounded by ruin but smiled at what had been spared.

By the time he returned in July, he had used photos from the first excursion to win backing and an exhibit from the World Monuments Fund. That group also suggested he include Bay St. Louis in Mississippi, where Katrina's storm surge had wiped out all but six of 500 waterside homes.

On both trips, he listened to the survivors; their stories often led to the photos. Melanie Mitchell, in Bay St. Louis, told of coming back to a home obliterated except for its fireplace and chimney. But she looked up and rejoiced–because the storm had left her wedding gown draped in a neighbor's tree. Wilkes photographed Mitchell in the remains of her home, holding the dress.

By fall the exhibition was up at the World Monuments Fund in New York, with hopes for it to travel and be posted on the web. Marty Hylton, WMF's initiatives manager, says visitors call Wilkes' work "compelling" and may be moved to action.

Wilkes believes his photos will build support for restoring and rebuilding. And there's another message, put forth by one of his subjects, Mark Houan: "In every disaster there's a bit of grace, if you can find it."

GREG GORMAN (WILKES PORTRAIT)

SHANNON ECKSTEIN

SOMETIMES THE CALL TO ACTION COMES over the phone. For Shannon Eckstein, a Canadian photographer who's currently based in Toronto, the voice on the phone was a friend asking her to volunteer to shoot portraits at a gala benefit for a nonprofit organization.

Eckstein resisted, but the friend pressed her. She dutifully photographed at the benefit for Operation Rainbow Canada, whose medical teams provide free surgery and health care for children in developing countries born with cleft lips and palates.

She wasn't thinking of a long-term relationship. But as Eckstein learned about the group and ran into its founder, Dr. Kimit Rai, a local plastic surgeon, repeatedly at various events, she started thinking about her own work. Her business, photographing children and producing high-quality black-and-white prints, was successful and rewarding, but she wanted to go beyond that. "I just felt like I needed to do more with [photography]," she says.

So Eckstein approached ORC with a proposition: She would go on one of their missions to photograph and use the images to publicize their work. "They hadn't received a lot of media attention, and I just knew I could handle the job," says Eckstein. "It involved children, in a third-world country in which I had a lot of experience living and traveling. And it was a story that I thought hadn't been told, and needed to be told, but in a gentle way."

The organization agreed. To pay her way, Eckstein raised money through a benefit party of her own. Soon she was off on the multiweek trip to a border town in northern India with 24 other members of Operation Rainbow. Getting there took three days.

Families from all over the region brought their children, and Eckstein came prepared. She had a ready smile, lots of time, and child-friendly goodies like stickers and bubble-blowing materials. Unlike the nurses, who might only see the kids in pre-op or post-op areas, she could follow the kids and their families through the whole process, getting to know them. Eventually the nurses realized they could call for their photographer to help settle a nervous child.

The trip, she says, "exceeded every expectation I had. The ORC team was incredible to work with. Every day they humbled me because of their incredible spirit, sense of team, and dedication to what they were doing."

Two of Eckstein's prints were accepted into an Australian photo competition, Women's Eye on Peace, and she's hoping to do similar work for other organizations. "I just feel like I need to do something a little more socially conscious," she says. "I don't have a lot of money and I don't know what else to do. Photography is the only thing I have to offer."

Photographing ORC's volunteers and their young patients in Punjab helped publicize the group's work–and transformed Eckstein's. You can find more of her photos at www.silvershadowimages.com.

ROBERT GLENN KETCHUM

With his arresting pictures of Bristol Bay and other areas in southwest Alaska, Ketchum hopes to draw attention to the environmental threats to this stunning parkland. Visit www.robertglennketchum.com to see more of his work.

"I THANK GOD FOR EVERY HOUR, MINUTE, second I've ever spent in Alaska," says photographer Robert Glenn Ketchum. "It's like nothing else on the planet. I'm out there floating rivers, and backpacking, and kayaking, and doing amazing things in amazing places."

But unlike many other adventurers, Los Angeles-based Ketchum has a special connection with wild places: He's played a critical role in preserving them. In December 1986, Aperture published Ketchum's book, *The Tongass: Alaska's Vanishing Rain Forest.* It marked the start of an intense three-year lobbying effort that included giving a copy to every member of Congress and led to the signing of the Tongass Timber Reform Act in 1990. The bill, which had been stalled for years, passed with a 99–0 Senate vote, preserving more than a million acres of old-growth forest and creating five new wilderness areas.

Ketchum's book, which he co-wrote with his first wife, Carey, "did the advocacy job for us," says environmentalist Steven Kallick. He remembers how he and his colleagues would fill their backpacks or suitcases with copies when they came to Washington. "It was like bringing ammunition to the field."

Recently named by *Audubon* as one of 100 people "who shaped the environmental movement of the 20th century," Ketchum had studied photography and initially worked as a curator. An outdoorsman, he shot several nature projects and curated a photo exhibit for the National Park Foundation. But he wanted a way to combine his photographic skills with his strong views about the environment. He says, "What I really aspired to do was find a way to make them serve each other."

He found the way with a commission to shoot the Hudson River. "I seized that as an opportunity to view it just not as some sort of pretty guide book, but as a commentary about the 400-year history of the river," Ketchum says. "And to photograph industrial sites and blue-collar towns and all that other stuff as inclusively as the beautiful, restored forests and the still-existent wetlands."

The project, which resulted in a book and exhibit, had a success he didn't expect: A ferry landing-turned-industrial-dump was restored to a lovely park because of one of his prints.

Now Ketchum is focused on Bristol Bay southwest Alaska, where he says a gold mine threatens the nation's last great wild salmon fishery. He's also involved in the International League of Conservation Photographers, top photographers who work with leading scientific groups to explore the natural world.

"There are so many ways to use [photography], and so many interesting ways to make statements with it," he says, "that there can't be enough concerned people responding."

JACK SWENSON (KETCHUM PORTRAIT)

WHAT YOU CAN DO

SOME PHOTOGRAPHERS HAVE THE VISION to see a problem in society or the environment and focus on it, creating a body of work that brings major reform. But most photographers looking to make a difference in the world will find there's already a nonprofit group, whether a charity or nongovernmental organization (NGO), in their area of interest. Working with an existing nonprofit may be the best way to go.

Many groups raise money through print auctions and sales, or through auctions of services such as family portraits. Donating your photographs this way translates directly into cash for charities.

Another way to help: Volunteer as a photographer. From small neighborhood groups to big international ones, most nonprofits need photos for everything from newsletters to advertising to thank-you gifts. Not every project requires a huge commitment.

Amnon Gutman, a freelance photojournalist based in Israel, takes time off from work to shoot in places like Mozambique and Uganda for nonprofits. For instance, the Israeli Medical Association sent him to Kampala, the capital of Uganda, to document work being done there by Israeli doctors. In Kampala, an American student volunteer at one of the main hospitals told him about a team of social workers who go to the slums to track former hospital patients who need follow-up care. He spent two weeks with the team, photographing daily life in the slums in order to call attention to the plight of Uganda's poor, many of whom are suffering from AIDS and tuberculosis.

"My main purpose was to be able to make things happen with my pictures," Gutman says, "meaning that even if one person donated money to the organization and by that saved one life, then it was worth it."

How to connect? It can be as easy as a phone call. That's how James Hall, a photographer from Fairfax, CA, began to set up what turned into a two-and-a-half-month trip working for a variety of NGOs in Cambodia several years ago. "It totally launched my career," says Hall.

His website, www.jim.gallerygate.com, links to an article he wrote for *Transitions Abroad* on how to volunteer as a photographer for an NGO overseas. He recommends starting your search for an organization with a visit to www.interaction.org, the website of InterAction, the American Counsel for Voluntary International Action.

But if it can be easy to connect, there are some practical considerations to look into first.

One is money. Are you going to donate your time, or do you expect financial help? It might seem a no-brainer if you're looking to volunteer for free, but some photographers argue that your photos will get more attention in the organization and be put to better use if it costs the nonprofit something to get them.

If you'd like the group to cover expenses, you'll need to produce an accurate estimate of just what those expenses will be. If you cover everything, your expenses probably will be tax-deductible, but you won't be able to take a deduction for your time and services.

Working with a nonprofit can be incredibly rewarding. After all, how often do you get a chance to do something you love and leave the world a little bit better place at the same time? In the end, you might change not just the world but yourself. ✪

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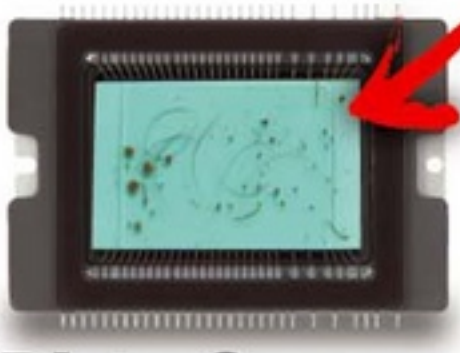

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HOW NOT TO SHOOT LIKE A NEW RECRUIT

BY DEBBIE GROSSMAN

DSLR

BASIC TRAINING

SO YOU FINALLY PUT AWAY YOUR POINT-AND-SHOOT AND GOT YOURSELF A GEN-U-INE DSLR. GOOD FOR YOU! BUT, BUCK PRIVATE, IF YOU'VE STILL GOT IT SET ON THE "GREEN ZONE"—THE FULLY AUTOMATIC MODE—YOU'RE SHOOTIN' LIKE A CIVILIAN. SURE, THE PICTURES YOU TAKE WITH YOUR NEW CAMERA ARE BETTER THAN ANY YOU'VE GOTTEN BEFORE, BUT IT'S TIME TO TAKE CHARGE AND LEARN WHAT GREAT PHOTOS YOU CAN GET WHEN YOU'RE THE ONE IN CONTROL. DO THESE FIVE DRILLS TO GET STARTED, AND DON'T WORRY, *WE'LL GO EASY ON YA.*

GET WITH THE PROGRAM

SWITCH TO PROGRAM MODE, YOUR SEMIAUTOMATIC WEAPON FOR EXERCISING A BIT MORE CONTROL.

DRILL 1

GO DARKER OR LIGHTER WITH EXPOSURE COMPENSATION.

Dial your camera to P for program mode, then find the +/– button or symbol. On most cameras, you can just hold

PICK IT UP: Your lightmeter looks for medium gray, so it made the snow the midtone (top). But we know snow's white and bright, so crank up the exposure compensation to make it right (bottom).

I SAID...SET IT & FORGET IT

YOUR CAMERA HAS LOTS OF SETTINGS—DON'T SWEAT 'EM 'TIL YOU MASTER THE BASICS OF THE DRILLS. BUT, THERE ARE SOME THINGS TO TAKE CARE OF AT THE START. DIAL THESE SETTINGS IN ONCE, THEN FORGET ABOUT 'EM:

METERING: *Select what's called Evaluative Metering (it's called Matrix on Nikons).*

WHITE BALANCE: *Stick with Automatic (a.k.a. AWB). It's so good, we often find it gives better results on our Certified Lab Tests.*

COLOR SPACE: *If you're planning to color manage your print process and tweak your pictures in an image editor, go with Adobe RGB. If not, you're better off sticking with sRGB, which is normally the default anyway.*

FOCUSING: *Use Auto and pick Center. That way, when you're shooting, you can zero in on what you want sharp, hold down the shutter slightly, and then recompose—just like with your point-and-shoot.*

it down and move the command dial to nudge the exposure up or down from the medium tone that the built-in light-meter dictates. In other words, if you're shooting a dimly lit scene, you may want to crank it down to expose less and get a darker shot that matches what you see. If you're shooting something bright, up the exposure to get a photo that shows the brightness that's really there.

DIAL IT DOWN: The meter looked for details in the shadows, washing out the image (top). Cranking down the exposure comp brought back drama in the clouds and detail in the highlights (bottom).

FIRE THE FLASH: Sun-cast shadows don't flatter anyone (top). Your flash can fill out the dark areas, but here it blew out half the detail (center). Flash-exposure comp powered down the flash for a natural-looking portrait (bottom).

DRILL 2

USE YOUR FLASH FOR MORE FLATTERING OUTDOOR PORTRAITS. When the sun is causing unsightly shadows on your subject's face, switch into program mode and turn on the flash. You might find that the flash is too much, so use flash-exposure compensation (not to be confused with regular exposure compensation). You can bump the flash power down to cast your subject in a flattering light. Note: You'll often find flash-exposure comp among your camera's LCD menu items.

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KILL THE FLASH: When you have beautiful light, don't let the flash pop up, ruin the photo, and startle your subject (left). A high ISO gets good exposure, flash-free (right).

DRILL 3

UP YOUR ISO TO HANDHOLD IN DIM LIGHT. Nothing ruins a picture faster than unnecessary flash. When you've got nice, natural–albeit low–light, get into program mode, and turn up your ISO to 800, 1600, or even 3200 if it's really dark. Then start shooting handheld pictures that beat the flash any day.

GET YOUR PRIORITIES STRAIGHT

CONTROL YOUR SHUTTER SPEED OR YOUR APERTURE TO MAKE YOUR PICTURE LOOK THE WAY YOU WANT IT.

DRILL 4

QUICKEN YOUR SHUTTER FOR FROZEN MOTION. To catch a fast-moving subject without motion blur, you need to use a fast shutter speed, but your camera's auto mode may not know that you're looking for a freeze frame. So choose shutter-priority mode, sometimes known as Tv. In this mode, you set the speed (at least 1/500 sec should do it for most action) and your camera fills in the aperture. If your camera warns you that there's not enough light, up the ISO to get more exposure.

HALT! Dogs run fast (top). Freeze them with a high shutter speed and let the camera do the rest (bottom).

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ATTENTION! In auto mode, the flash fired and aperture narrowed, leaving too much in focus (left). A wider aperture commands attention (right).

DRILL 5

OPEN YOUR APERTURE FOR FUZZY BACKGROUNDS.

If you want to focus the attention on one thing, whether it's a portrait subject or an object in the foreground, blur what isn't in focus by opening your aperture. For the most shallow depth of field, choose the largest aperture—that is, the smallest number—that your lens can shoot. Some "fast" lenses go down to f/1.2, but your kit zoom may only get down as far as f/4.5.

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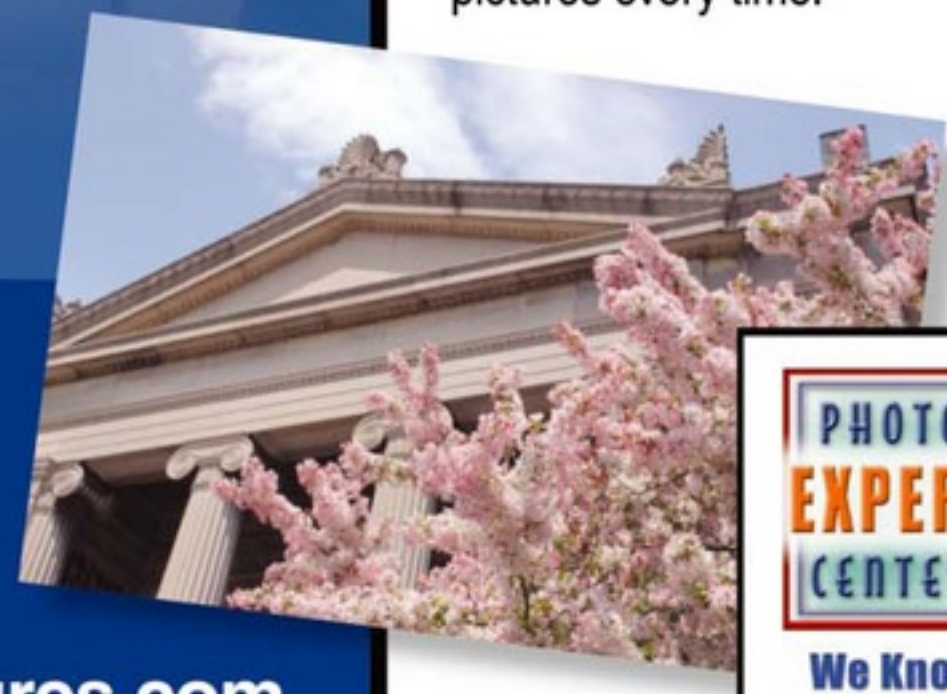

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THREE TOP PRO PRINTERS SHOW US THEIR STUFF

THEY DO BIG PRINTS, GORGEOUS PRINTS, COLOR AND B&W PRINTS...WHAT CAN THEY DO FOR YOU?

SUPER PRINTER SHOOTOUT

By Michael J. McNamara

SMALL PRINTS DON'T DO JUSTICE TO YOUR BEAUTIFUL PHOTOS?

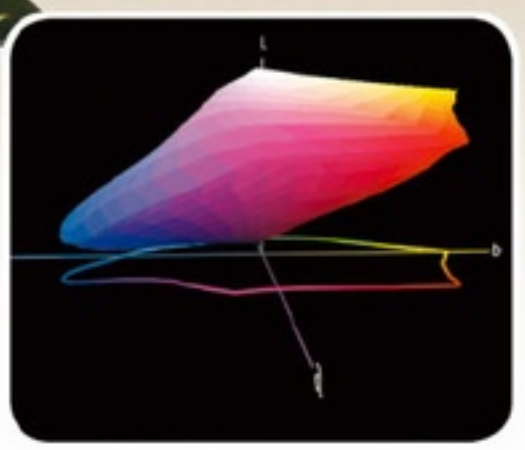
Do your creative juices start to flow when you see a 11x14- or 13x19-inch enlargement on premium glossy paper, watercolor paper, or canvas? Then it's time to take your photography to the next level with the latest generation of super printers.

To help you choose the right one for your needs and budget, we tested three of the newest models to show what to expect at different price levels. At $700 (street), Hewlett-Packard's eight-color B9180 is the most affordable and makes up to 13x19-inch borderless prints. Epson's nine-color Stylus Pro 3800 ($1,300, street) ups the performance ante and pops out up to 17x22-inch borderless prints. And Canon's 12-color imagePROGRAF iPF5000 ($1,900, street) produces bordered 17x22-inchers—and, using a roll feeder ($225, street), panoramic prints up to 17 inches by 59 feet.

These three represent the very best that Canon, Epson, and HP have ever offered in terms of image quality, control, and reliability. They make long-lasting, pigmented-ink prints that are dry to the touch and durable, handle a wide variety of specialty media and paper surfaces, automatically calibrate their print heads, and have automatic cleaning cycles that prevent clogged heads. And all three can be connected to computers via Hi-Speed USB 2.0, or added to a home or studio network via a fast 10/100 Base-T network connection.

So if you're ready to make lots of big prints worthy of hanging in a gallery or museum, take a closer look at the features in this extreme threesome on the pages that follow, and go to www.POPPHOTO.com/january2007 for additional information.

The control panel lets you monitor ink levels, switch between the three paper paths (including roll media), and set paper types and sizes.



CANON $1,900 (STREET)

IMAGE PROGRAF iPF5000

THE LARGEST, MOST EXPENSIVE printer in this roundup, the Canon must offer more to compete. And it does in terms of speed, with the fastest print times in both color and black-and-white.

The Canon has dual replaceable print heads (each with more than 15,000 nozzles), assigned to six individual Lucia pigment inks. These cartridges are normally loaded with 130ml of ink each, so you'll be able to make more prints from a fully loaded iPF5000 than from the other two printers. Sticker shock may set in when you realize it costs nearly $900 to replace all 12 inks when they eventually run dry. (The starter inks that ship with are just 90ml each, so that will happen more quickly the first time around.) But because the inks cost less per milliliter than the others, this printer could pay for itself in the long term—especially if you make a lot of prints and use lower-cost-per-page roll media.

The Canon uses up to 10 color inks at one time, plus either matte black or photo black, depending on the paper. It has the largest color gamut of the three, most evident in dark blue and purple colors, plus a maximum black density of 4.9L.

We were impressed by the detail, low gloss differential, and durable feel on test prints made on Canon's Heavyweight Glossy Photo paper and several other papers. The print driver provides exceptional control over print quality and includes a 16-pass mode that's optimized for printing 16-bit-per-color image files. It also offers advanced black-and-white controls that nearly match the capabilities and results from the Epson. Color prints on photo and fine-art paper have a preliminary WIR rating from Wilhelm Imaging Research of more than 100 years.

This printer ships with an extensive software bundle, including GARO Status Monitor, Canon's Digital Photo Print Pro, PosterArtist 2006 for Windows, and print plug-ins for Adobe Photoshop.

Complaints? Switching between the built-in paper tray, feed slot, and roll paper can be confusing, since you must set the proper paper and sizes on the printer control panel as well as in the print driver—and the color profiles that ship with the printer don't give you maximum color saturation. You also have to shell out an additional $225 (street) for the RU-01 roll feeder to make borderless prints on rolls from 10 to 17 inches wide. And the Canon is large, weighing twice as much as the Epson. It's certainly no "desktop" printer.

However, its ability to produce a 16x20-inch borderless print in just four minutes and 20 seconds (in High Quality mode) can't be beat, and its roll-media option makes it the workhorse of this group.

SPECS **Maximum DPI:** 2400x1200. **Droplet size:** 4 picoliters. **Inks:** 12 individual pigment inks (Y, PC, C, PGY, GY, PM, M, R, G, B, MBK, BK) in 130ml cartridges ($75, street). **Print size:** 8x10-in. bordered to 17x22-in. bordered. **Connections:** Hi-Speed USB 2.0 and 10/100 Base-T Ethernet. **Size/weight:** 39.3x28.9x12.5 in.; 99 lb. **For info:** www.usa.canon.com.

TEST RESULTS

COLOR: Excellent image quality. Prints on Canon's Heavyweight Glossy roll paper showed Excellent color accuracy (Avg. Delta E of 5.27) and saturated colors (with custom profiles), plus plenty of detail in shadows and highlights. **B&W:** Excellent image quality. Prints show great detail and neutral tones, and print driver allows fine-tuning of contrast, tonality, and sharpness. **SPEED:** Extremely Fast. 16x20-in. borderless: 4 min, 20 sec in 8-pass (High) mode. 13x19-in. bordered: 5 min, 45 sec in 16-pass (Highest); 3 min in 8-pass (High) mode.

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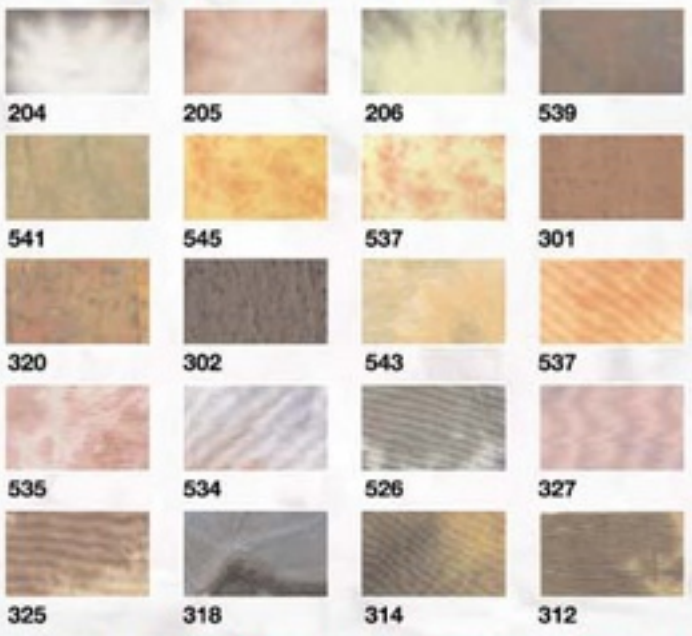

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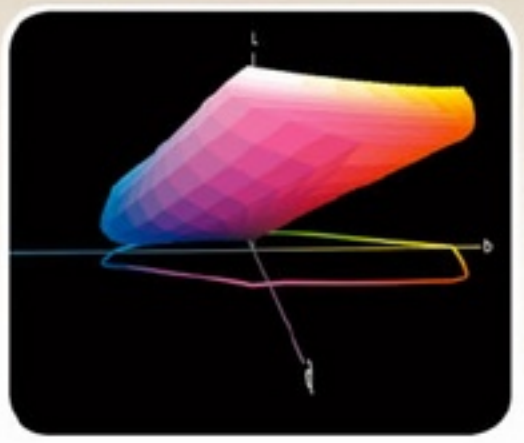
The 2.5-inch monochrome LCD tracks ink levels and can be used to change paper path and media settings, or to predict print capacity.

EPSON $1,300 (STREET)
STYLUS PRO 3800



IT'S HARD TO BELIEVE THAT THIS printer can make 17x22-inch borderless prints, since it's similar in size and weight to the 13x19-inch HP. It's also the quietest of the three and handles a variety of media—even 1.5mm-thick poster board up to 16 inches wide.

Print quality beats Epson's more expensive Stylus Pro 4800 (using the same eight-color UltraChrome K3 ink set), thanks in part to advanced screening algorithms and a new, 1-inch-wide MicroPiezo Active Meniscus Control (AMC) print head. It creates droplets as small as 3.5 picoliters for incredible detail in highlights and saturated color areas, and controls the size and curvature of individual ink drops.

The 3800 uses up to eight inks per print, including three blacks, and switches between matte (a ninth ink) and photo black to accommodate fine-art and other papers. This takes about 2 minutes and 30 seconds, and wastes only a little ink in the conversion. Prints on Epson's Premium Gloss Photo paper have a WIR Display Permanence rating of 85 years (framed behind glass).

In our tests, it produced excellent prints on a number of surfaces, including Epson's Velvet Fine Art paper, and deep, rich blacks on glossy and luster papers (with a maximum black density of 5.9L). We saw no gloss differential between dark shadows and midtones on glossy and luster surfaces. The Epson driver includes a control to minimize gloss differential in highlight areas.

Epson's free, downloadable color profiles are incredibly accurate and take advantage of the 3800's large color gamut, which has more saturated yellows and reds than the Canon or HP. With Epson's award-winning Advanced Black and White print-panel driver, we made nearly perfect b&w prints (using all colors for increased detail) while controlling the contrast, tonality, sharpness, and overall brightness of shadow and highlight areas. The Canon has similar controls, placing it and the Epson on a higher b&w level than the HP.

The Epson uses a permanent printing head that doesn't need to be installed in the initial setup, so it's easier to get started. Use the 2.5-inch monochrome LCD to select paper types and paths, and monitor ink levels. You can also track (and download) everything from the amount of ink used on individual prints to remaining print capacity, time, and date of print jobs.

For its size, incredible print quality in color and b&w, paper options, auto switching of black inks, speed, control, and price, this Epson is the bargain of the three. But we miss a roll-feeder option.

SPECS **Maximum DPI:** 2880x1440. **Droplet size:** 3.5 picoliters. **Inks:** Nine individual pigment inks (C, Lc, M, Lm, Y, Lk, LLk, PK, MK) in 80ml cartridges ($60, street). **Print size:** 4x6-in. bordered or borderless to 17x22-in. borderless. **Connections:** Hi-Speed USB 2.0 and 10/100 Base-T Ethernet. **Size/weight:** 27x10x15 in.; 43.2 lb. **For info:** www.epson.com.

TEST RESULTS

COLOR: Excellent image quality. Prints on Premium Luster Photo paper showed Excellent color accuracy (Avg. Delta E of 5.65) and saturated colors, plus very high details in shadows, midtones, and highlights. **B&W:** Excellent. Prints show superb details and neutral tones, and print driver allows precise fine-tuning of contrast, tonality, and sharpness. **SPEED:** Very Fast. 17x22-inch borderless: 6 min, 30 sec in High (1440 dpi) mode. 13x19-in. borderless: 9 min in Highest Quality (2880 dpi) mode; 5 min, 15 sec in High. 8.5x11-in.: 2 min, 43 sec in High (borderless): 2 min, 20 sec in High (bordered).

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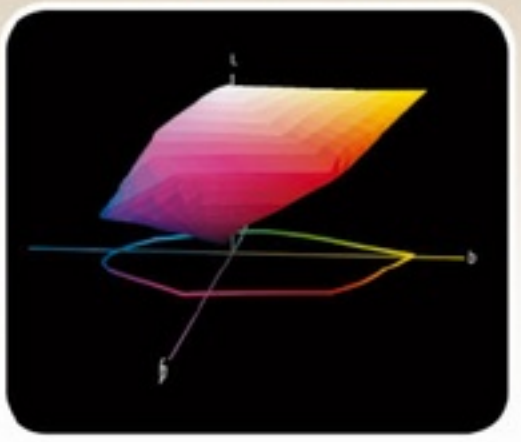
HP's eight Vivera pigmented inks on Advanced Photo paper produce the longest-lasting prints of any inkjet.



HP PHOTOSMART B9180 $700 (STREET)

HP'S FIRST PRINTER TO USE ITS eight-color Vivera pigmented inks and to print in sizes from 3.5x5 inches to borderless 13x19 inches, this is a more affordable alternative to the Canon and Epson. It's perfectly suited to serious photographers who occasionally want extremely long-lasting, big prints. While not as fast as the others, it can speed up dramatically if you sacrifice some image quality.

Because you must install four printer heads, initial setup has many steps and takes nearly as long as the Canon (longer than the Epson). The main tray holds up to 60 sheets of photo paper and extends out for sheets up to 13x19 inches. Unfortunately, the paper bends around a roller during printing, making this printer almost as noisy as the larger-format Canon.

We were impressed by its Excellent image quality on HP's improved Advanced Photo paper, as well as by its second (straight) paper path for media up to 1.5mm thick, including fine-art papers and coated canvas. Prints on compatible media are fairly durable and resistant to water, but it takes longer for the colors to stabilize. On the other hand, prints on Advanced Photo paper get a WIR Display Permanence Rating of 230 years (framed behind glass).

Color prints were superb on a number of HP's media, including coated canvas. Color prints on Advanced Photo paper had a smaller color gamut but a darker maximum black (4.8L) than those from the Canon or Epson. The HP switches automatically between matte and photo blacks based on the media. And it doesn't waste much ink in the process.

HP's color management controls are well defined, and we'd like to see other manufacturers adopt some of them. For instance, a clearly marked setting turns off print-driver color management in favor of an imaging program's color management.

While you can make fairly neutral black-and-white prints from color images, the driver controls allow a choice of "gray inks only" or "composite gray." The latter uses color inks, plus black and gray, to create prints with smoother gray scale. But, unlike the Canon and Epson, that's all the control you get for b&w printing–there are no advanced controls to let you add sepia tones or adjust print contrast and overall brightness.

The HP's ink cartridges hold less than the Canon's and Epson's and are more expensive per milliliter.

Making dozens of large prints monthly? The Epson will save you money on inks in the long run. Going commercial? The Canon, with the roll feeder, is a better alternative. But for a well-priced printer that makes gorgeous 13x19-inch prints when you need them, or lots of 4x6s in short order, the HP is a great choice. ✪

SPECS **Maximum DPI:** 4800 optimized. **Drop size:** N/A. **Inks:** Eight individual pigment inks (C, M, Y, Pk, Mk, Light gray, Lc, Lm) in 27ml cartridges ($32, street). **Print size:** 3.5x5-in. bordered to 13x19-in. borderless. **Connections:** Hi-Speed USB 2.0 and 10/100 Base-T Ethernet. **Size/weight:** 26.5x16.9x9.5 in.; 37.7 lb. **For info:** www.hp.com.

TEST RESULTS

COLOR: Excellent image quality. Prints on glossy Advanced Photo paper showed Excellent color accuracy (Avg. Delta E of 7.63) and saturated colors, plus very high details in shadows, midtones, and highlights. **B&W:** High image quality. Prints made using "composite gray" setting show fine details and neutral tones, but print driver has no extra controls. **SPEED:** Moderately Fast. 13x19-in. borderless: 10 min, 25 sec in Highest Quality (4800 dpi) mode; 7 min, 35 sec in Best mode. 8.5x11-in. borderless in Best mode: 3 min, 42 sec; bordered: 3 min, 20 sec.

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Hunter Freeman

HUNTER FREEMAN KNOWS THE ROAD AHEAD CAN BE A ROUGH ONE. HE ALSO KNOWS FRIENDS CAN HELP SMOOTH THE WAY.

"Each day is different, and presents different problems and challenges," says pro shooter Hunter Freeman. His ultimate triumph over these problems and challenges is best evidenced in a solid body of work full of sly humor and fresh, inviting visuals. Hunter's photos for heavyweight clients like United Airlines, Apple and MSN are infused with inventive scenarios that not only impress, but inspire. He readily admits that "the most important qualities for success are honesty and love. They're vital." Another vital element to Hunter's success is Calumet. It's not only where he gets his photo gear, but it's also where he talks to photo experts who understand him and how to help with the day-to-day challenges. We talked with Hunter about life, love, photography and much more. You can enjoy the complete story, along with a gallery of his images, on our website at www.calumetphoto.com/freeman.

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PENTAX

Pentax K100D

Compatible with any Pentax lens ever produced, the affordable K100D features a large 2.5" LCD monitor, 11-point autofocusing system with single and continuous AF, shake reduction and a sophisticated 16-segment multi-pattern metering system for outstanding image production.

Description	Part No.	Price
K100D w/18-55mm lens	PX0640	CALL

Pentax K10D

Step up from your digital compact in style with this 10.2MP SLR camera. The K10D features a weather-resistant body, shake reduction, a built-in CCD dust-removal system, 22-bit A/D image processing and will capture up to 3 fps.

Description	Part No.	Price
K10D w/18-55mm lens	PX0601	CALL

Nikon D50

This compact camera features high-performance digital processing, incredible rechargeable battery performance, a large 2" LCD, a 5-area autofocus system, seven digital vari programs, i-TTL and Nikon's creative lighting system and 2.5 fps shooting with uninterrupted shooting up to 137 frames!

Description	Part No.	Price
D50 w/18-55mm Lens	NZ0051	CALL
D50 w/18-55mm and 55-200mm Lenses	NZ0052	CALL

Specification	Pentax K100D	Pentax K10D	Nikon D50
Effective MP	6.1	10.2	6.1
Sensor Size	23.5 x 15.7mm	23.5 x 15.7mm	23.7 x 15.6mm
Lens Factor	1.5X	1.5X	1.5X
LCD Size	2.5"	2.5"	2.0"
Memory Card	SD	SD	SD
Size (w x h x d)	5.1 x 3.6 x 2.8"	5.6 x 4 x 2.7"	5.2 x 4 x 3"
Weight (w/o battery)	19.8 oz.	25 oz.	19 oz.
Features	CCD Shake-Reduction System	Weather-Resistant - Shake Reduction	Built-in pop-up flash
Body-Only Part No. / Price	**PX0620 / CALL**	**PX0600 / CALL**	**NZ0050 / CALL**

Nikon DX Lenses

Description	Part No.	Price
10.5mm f/2.8G ED	NT21075	CALL
12-24mm f/4G IF-ED AF-S	NT2139	CALL
17-55mm f/2.8G IF-ED AF-S	NT21374	CALL
18-200mm f/3.5-5.6G VR	NT21378	CALL
55-200mm f/4-5.6G ED AF-S	NT21267	CALL

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Nikon D70s

One of Nikon's most popular digital SLR cameras of all time, the D70s features seven digital vari-programs, increased battery performance with new EN-EL3 rechargeable battery, a large 2" TFT LCD monitor, three fps continuous shooting for up to 144 consecutive shots and 3D Color Matrix metering.

Description	Part No.	Price
D70s w/18-70mm lens	NZ0073	CALL
D70s w/18-70mm & 55-200mm lenses	NZ0074	CALL

NEW Nikon D80

Capture exceptional images with this 10.2MP digital-camera body. The D80 inherits Nikon's advanced image-processing engine in addition to 3D Color Matrix Metering II automatic exposure-control for ideal exposures in most lighting situations. Other features include a 2.5" LCD, near-instant power-up of 0.18 seconds, 3 fps of up to 100 JPEG or up to 6 RAW images. *Limited initial availability.*

Description	Part No.	Price
D80 w/18-55mm lens	NZ0081	CALL
D80 w/18-135mm lens	NZ0082	CALL

Nikon
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Nikon D200

The D200 features a 10.2MP DX-format CCD image sensor, a sophisticated 1005-pixel 3D Color Matrix Metering II system, instant power-up in just 0.15 seconds, 5 fps continuous shooting of up to 22 RAW or 37 JPEG shots, an 11-area autofocus system and a 2.5" LCD screen with 170° viewing angle.

Description	Part No.	Price
D200 w/18-70mm lens	NZ1201	CALL
D200 w/18-200mm lens	NZ1202	CALL

Nikon D2Xs

This rugged, high-resolution camera features a 12.4MP CMOS DX sensor, assisted by a four-channel-sensor output to enhance image processing and color accuracy. Allows 5 fps continuous shooting at 12.4MP and 8 fps at 6.8MP. Other features include 11-area AF system with 9 cross-type AF sensors, a 2.5" LCD monitor and PictureProject software that offers versatile functions for image transfer, image organization, simple image editing and print layout.

	Nikon D70s	Nikon D80	Nikon D200	Nikon D2Xs
	6.2	10.2	10.2	12.4
	23.7 x 15.6mm	23.6 x 15.8mm	23.6 x 15.8mm	23.7 x 15.7mm
	1.5X	1.5X	1.5X	1.5X
	2.0"	2.5"	2.5"	2.5"
	CF	SD	CF	CF
	5.5 x 4.4 x 3.1"	5.2 x 4.1 x 3"	5.8 x 4.4 x 2.9"	6.2 x 5.9 x 3.4"
	24 oz.	24 oz.	29.3 oz.	38.4 oz.
	Power-up in 0.2 sec.	2700 Images Per Battery Charge	Durable, Magnesium-alloy Body	Supports Wireless Image Transfer
	NZ0072 / CALL	**NZ0080 / CALL**	**EC2695 / CALL**	**NZ24026 / CALL**

NikonLenses

Nikon

Description	Part No.	Price
17-35mm f/2.8D AF-S	NT2137	CALL
28-70mm f/2.8D ED-IF AF-S	NT21205	CALL
70-200mm f/2.8G ED-IF AF-S VR	NT21274	CALL
80-400mm f/4.5-5.6D ED VR	NT2142	CALL
60mm f/2.8D Micro	NT2028	CALL
105mm f/2.8G Micro VR	NT21232	CALL

Nikon Accessories

Nikon

Description	Part No.	Price
SB-800 Speedlight	NT2616	CALL
SB-600 Speedlight	NT2617	CALL
SU-4 Wireless Speedlight Transmitter	NT2571	CALL
SC-28 TTL Remote Cable	NT2628	CALL
SC-29 AF TTL Remote Cable	NT2630	CALL

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Olympus Evolt E-500 Two-lens Kit

This full-featured SLR camera features 15 easily selectable scene modes, 10 exposure modes and high-resolution 2.5" HyperCrystal LCD. Its pristine Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer image sensor to deliver sharp, bright, colorful pictures from edge-to-edge.

Description	Part No.	Price
E-500 w/14-45 & 55-200mm lenses	OM0092K	CALL

Olympus Evolt E-330 Kit

This is the world's first digital SLR to offer "live" viewing through the color LCD, making it easier to compose and capture the perfect shot. The 2.5" LCD swivels and its Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer type image sensor. The E-330 also features a patented dust reduction system that uses a supersonic-wave filter for cleaner images.

Description	Part No.	Price
E-330 w/14-45mm lens	OM0086K1	CALL

$999.99

Sony Alpha A100

The A100 is built on the foundation of 16 million Minolta Maxxum A-mount lenses dating back to 1985. It features a 10MP APS CCD that gives great results in low-light situations. The A100's image stabilization is built into the body so that any lens you use will benefit from it. It utilizes both static-free anti-dust coating on the CCD filter and anti-dust vibration that automatically shakes the CCD to dislodge dust each time the camera is shut off. A continuous-burst mode lets you capture up to 3 fps.

Description	Part No.	Price
A100 w/18-70mm lens	SZ0801	CALL

Canon Digital Rebel XTi

Enjoy high performance, ease-of-use and great value with this new camera that features a 10.1MP CMOS sensor, a 2.5" LCD monitor, a self-cleaning sensor and Picture Style technology. The Rebel XTi is capable of fast 3 fps shooting with 27-frame burst and a 0.2-second startup time. It also offers high precision, wide-area 9-point autofocusing and accepts over 60 EF and EF-S lenses. *Limited initial availability.*

Description	Part No.	Price
XTi Body (B) w/18-55mm lens	EC2821	CALL
XTi Body (S) w/18-55mm lens	EC2826	CALL
XTi Body (B) w/17-85mm lens	EC2822	CALL

B=Black S=Silver

Specifications	Olympus E-500	Olympus E-330	Sony Alpha A100	Canon Rebel XTi
Effective MP	8.0	7.5	10.2	10.1
Sensor Size	17.3 x 13mm	17.3 x 13mm	23.6 x 15.8mm	22.2 x 14.8mm
Lens Factor	2X	2X	1.5X	1.6X
LCD Size	2.5"	2.5"	2.5"	2.5"
Memory Card	xD/CF	xD/CF	Memory Stick Duo/CF	CF
Size (w x h x d)	5.3 x 3.7 x 2.6"	5.5 x 3.4 x 2.8"	5.3 x 3.8 x 2.9"	5 x 3.7 x 2.6"
Weight (w/o battery)	15.3 oz.	19.4 oz.	19 oz.	18 oz.
Features	Supersonic Wave Filter Dust Reduction	Supersonic Wave Filter Dust ReductionLive View - Tilting LCD	Super SteadyShot In-Camera Image Stabilization	Auto Dust-Cleaning System
Body-Only Part No. / Price	**OM0085 / CALL**	**OM0090 / CALL**	**SZ0800 / CALL**	**EC2820(B) EC2825 (S) / CALL**

Olympus Digital-Specific Lenses

Description	Part No.	Price
11-22mm f/2.8-3.5	OM0200	CALL
14-54mm f/2.8-3.5	OM02015	CALL
40-150mm f/3.5-4.5	OM02035	CALL
50-200mm f/2.8-3.5	OM0204	CALL
35mm f/3.5 Macro 1:1	OM0205	CALL
50mm f/2.0 Macro	OM0206	CALL
150mm f/2.0	OM0207	CALL
300mm f/2.8	OM0208	CALL

Sony A100 Lenses

Description	Part No.	Price
11-18mm f/4.5-5.6	SZ0911	$649.95
18-200mm f/3.5-6.3	SZ0920	$499.95
75-300mm f/4.5-5.6	SZ0940	$229.95
50mm f/2.8 Macro	SZ0988	$479.95
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Hurry! Rebates end January 13, 2007.

Canon EOS 30D

The EOS 30D features a 2.5" LCD monitor, true spot metering, a durable new shutter mechanism and Canon's Picture Style feature for superior command of in-camera color, contrast and sharpness. It also offers user-selectable high-speed and low-speed continuous shooting at 5 fps or 3 fps; 30 (JPEG), 11 (RAW) or 9 (RAW+JPEG) consecutive frames when set at 5 fps and fast 0.15-sec. start-up time.

Description	Part No.	Price
EOS 30D w/18-55mm lens	EC2731	CALL
EOS 30D w/17-85mm IS lens	EC2732	CALL

***REBATE VALUE:**
$100 Single/$200 Double

Canon EOS 5D

This exciting camera features a full-frame 12.8MP CMOS sensor that eliminates lens-conversion factor, 3 fps shooting for up to 60 JPEG or 17 RAW images, advanced 9-point AF and a 2.5" LCD that can be viewed at angles up to 170°. It also includes a high- precision 9-point AF with six additional supplemental points surrounding the center point for superior focus tracking.

***REBATE VALUE:**
$300 Single/$600 Double

Canon EOS-1D Mark II N

The EOS-1 D Mark II N is sealed from dust and moisture for maximum performance. This amazing camera captures up to 8.5 fps for up to 48 frames in one burst. It also features a large 2.5" LCD and Picture Style technology for in-camera sharpening and greater control of color rendition.

Canon EOS-1Ds Mark II

Capture up to 32 consecutive shots at speeds up to 4 fps, shutter speeds from 1/8000 to 30 sec., 1/250 flash synchronization and focus nearly instantly with a 45-point AF system. The EOS-1Ds Mark II's 100% viewfinder coverage shows you the entire frame before you take the picture so you get exactly what you want.

***REBATE VALUE: Double your lens- or flash-rebate value with items purchased with either the EOS-1D Mark II N or EOS-1Ds Mark II.**

	Canon EOS 30D	Canon EOS 5D	Canon EOS-1D Mark II N	Canon EOS-1Ds Mark II
	8.2	12.8	8.2	16.7
	22.5 x 15mm	35.8 x 23.9mm	28.7 x 19.1mm	36 x 24mm
	1.6X	1.0X	1.3X	1.0X
	2.5"	2.5"	2.5"	2"
	CF	CF	SD/CF	SD/CF
	5.7 x 4.2 x 2.9"	6 x 4.4 x 3"	6.1 x 6.2 x 3.1"	6.1 x 6.2 x 3.1"
	24.7 oz.	28.6 oz.	43.2 oz.	42.9 oz.
	True Spot Metering	Full Frame / Lightweight Magnesium-Alloy Body	Water-Resistant body	Full Frame
	EC2730 / CALL / *$100 Single/$200 Double	**EC2675 / CALL / *$300 Single/$600 Double**	**EC2695 / CALL**	**EC2770 / CALL**

Canon EF Lenses

Canon

Description	Part No.	Price	Rebate Single/Double
17-40mm f/4L USM	CA40611	CALL	$45/$90
24-105mm f/4L IS USM	CA40646	CALL	$50/$100
28-135mm f/3.5-5.6 IS USM	CA4070	CALL	$20/$40
70-200mm f/4L USM	CA4079	CALL	$35/$70
100-400mm f/4.5-5.6L USM	CA4084	CALL	$40/80

Canon Speedlites and Accessories

RENT ME† Canon

Description	Part No.	Price	Rebate Single/Double
Speedlite 580EX	CA40165	CALL	$15/$30
Speedlite 430EX	CA41031	CALL	$10/$20
Speedlite Transmitter ST-E2	CA4138	$229.99	—
Off-Camera Shoe Cord II	CA4245	$64.99	—

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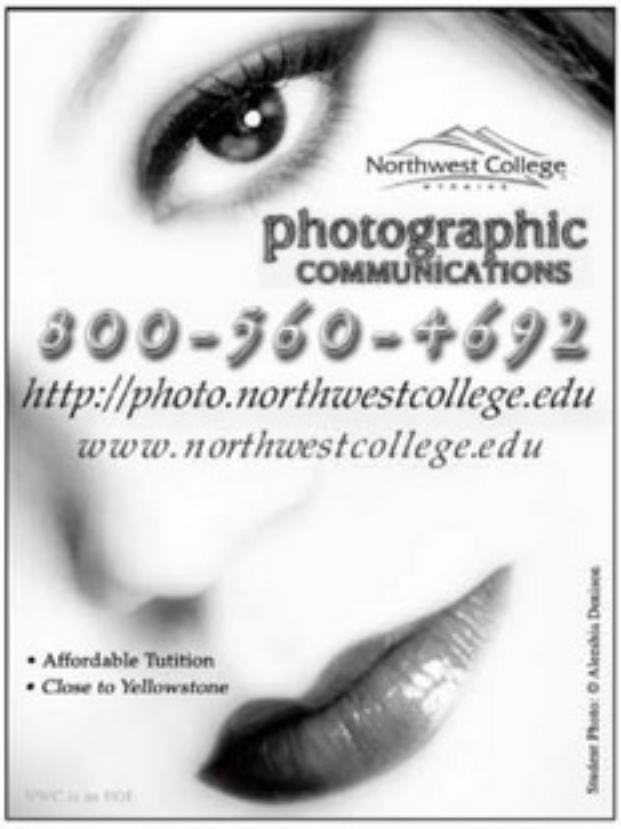

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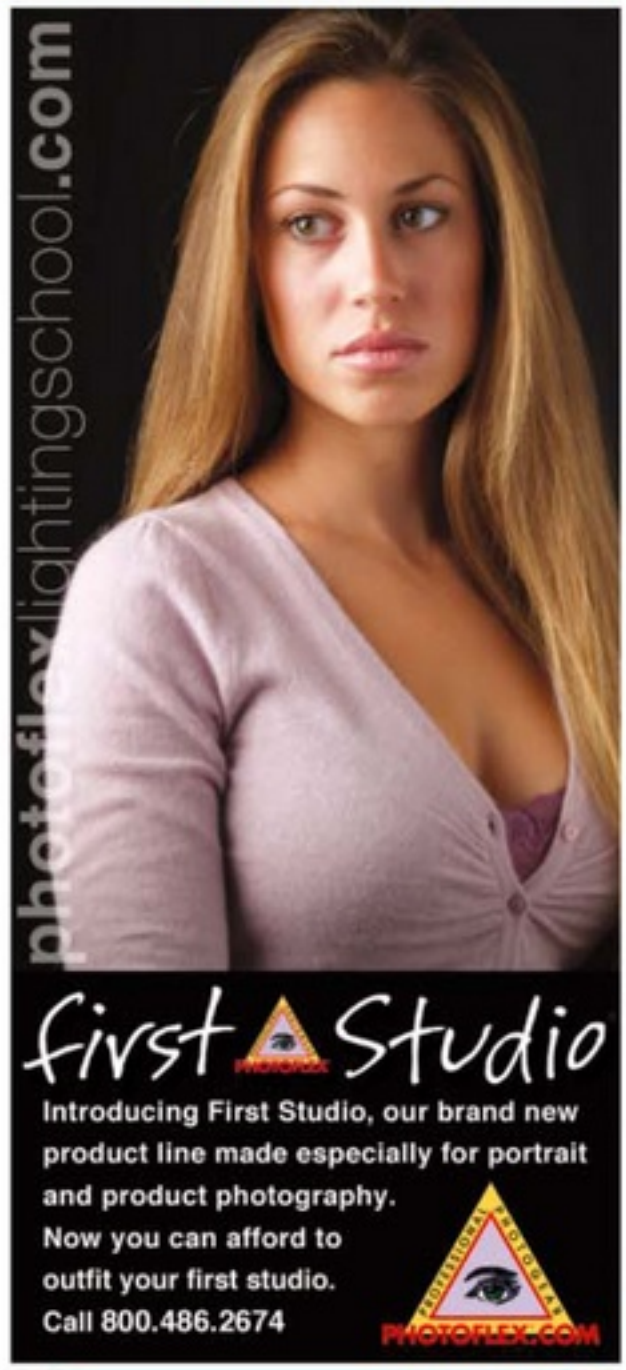
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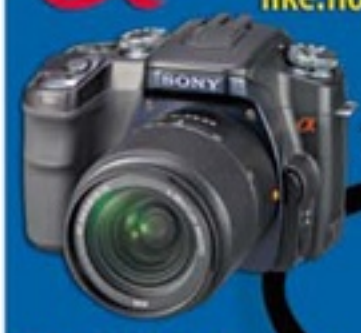

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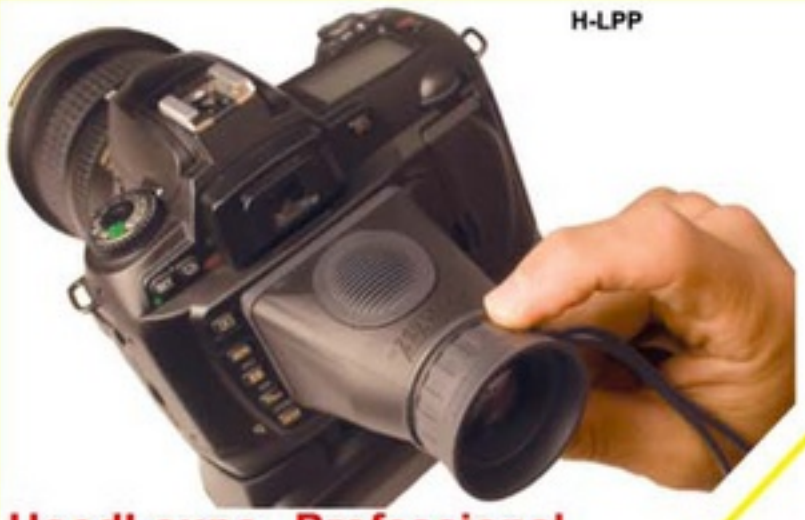

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COOLPIX P3

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The 8MP Coolpix P3 sports a 3.5x Zoom-Nikkor Glass Lens for stunning pictures at most common print sizes. A bright 2.5-inch LCD aids in composing and sharing of pictures while its Built-in WiFi enables wireless transfer and printing for incredible convenience. Vibration Reduction minimizes the effects of camera shake for more flexibility with handheld shooting.
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D80 Digital SLR

Expert Design...Use with Passion

With a new 10.2 megapixel DX Format CCD image sensor and an exclusive high-resolution color processing engine, the D80 can render images with incredible resolution, sharp detail and vibrant color that is unmatched in this class of cameras. It Offers Outstanding Performance, Ease Of Use, Versatile Personal Control and Exciting In-Camera Editing Tools.
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18-200mm f/3.5-5.6 G ED-IF

AF-S VR DX Zoom-Nikkor

11.1x High-Power Zoom offers broad 18-200mm focal range for use in a variety of situations. VR II system offers the equivalent of using a shutter speed 4 stops faster. Incorporates a SWM (Silent Wave Motor) for fast quiet focusing. Designed for use exclusively with Nikon DX format digital SLRs. Employs a seven-blade rounded diaphragm opening that achieves a natural blur for out-of-focus elements. Enables focusing from as close as 50cm (20 in.) from the subject through its entire focal range.
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D200 Digital SLR

Faster Stronger Smarter

The Nikon D200 features a 10.2 megapixel CCD sensor, shoots at 5 frames per second and shoots up to 1800 images per battery charge. It has a large 2.5inch LCD display, 11 area Multi-CAM AF system, magnesium alloy body and 1005 pixel 3D matrix metering.
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Digital SLR's

Canon

Also Available in Black

EOS DIGITAL REBEL XTi

Incredibly Advanced. Remarkably Simple

The EOS Digital Rebel XTi offers an unbeatable combination of performance, ease-of-use and value. It has a newly designed 10.1 MP Canon CMOS sensor plus a host of new features including a 2.5-inch LCD monitor, the exclusive EOS Integrated Cleaning System featuring a Self Cleaning Sensor and Canon's Picture Style technology, all in a lightweight, ergonomic body.

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EVOLT E-500 Also Available in Silver

Captivating Form Meets Dynamic Function

The 8MP EVOLT E-500 succeeds in simplifying complex things with a sleek, lightweight design for impressive portability and advanced controls and options that can be accessed with minimal effort. Bursting with speed and producing spotless pictures with exceptional color and detail, the EVOLT E-500 is tailor-made for anyone to use while capturing the imagination in the process.

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DC40

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With the DC40's 4.3 Megapixel CCD, you get Canon's top of the line DVD camcorder and one of the highest resolution camcorders in its price range. The Smooth Zoom feature ensures smooth, steady zooms automatically, while Level Shot helps you keep your camcorder level. Plus, a large widescreen LCD makes it easy to compose and review your video. The DC40 even lets you record and show your High Resolution Widescreen images on a standard TV, in letterbox format.

ELURA 100

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With the Elura 100, you get an impressive 20x optical and 800x digital zoom range, Double Shot technology for great video and digital photos and new features like Smooth Zoom and Level Shot. You also get an easy-to-read menu system and an omni-selector joystick that lets you operate playback, focus, exposure and menu options with a single controller. All this - in a stylish, affordable, easy-to-carry camcorder.

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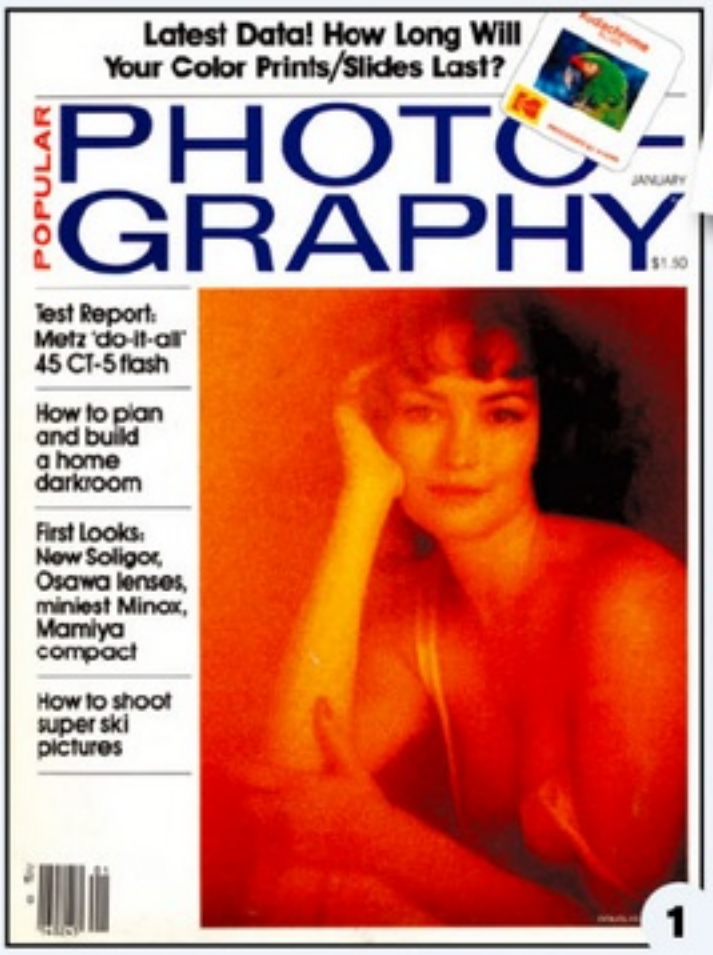
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How to shoot super ski pictures
1

2

3

1. Dream girl: Photographer Douglas Kirkland wanted a warm, romantic look in this test shot of model Bonnie St. Claire. He got it by using a grainy 500-speed color slide film with indirect light, plus an 85 filter. Exposure was 1/125 sec with an 85mm lens at f/1.8.

2. Ski shoot: David Brownell described his ski photography using an array of motorized, manual 35mm cameras. This was shot using a 20mm lens on Kodachrome 25. Exposure: 1/1000 sec at f/4.

3. Sun power: Ricoh XR-S introduced a new source of power for camera systems, incorporating two solar collectors to recharge the camera battery. The result, according to Ricoh, was five years of reliable power without worrying about batteries.

4. Japan's first camera: This 1903 Cherry Portable, the first camera ever made in Japan, was produced by Konica, Japan's oldest camera company. The picture appeared in a Konica advertisement.

4

1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

50 YEARS AGO
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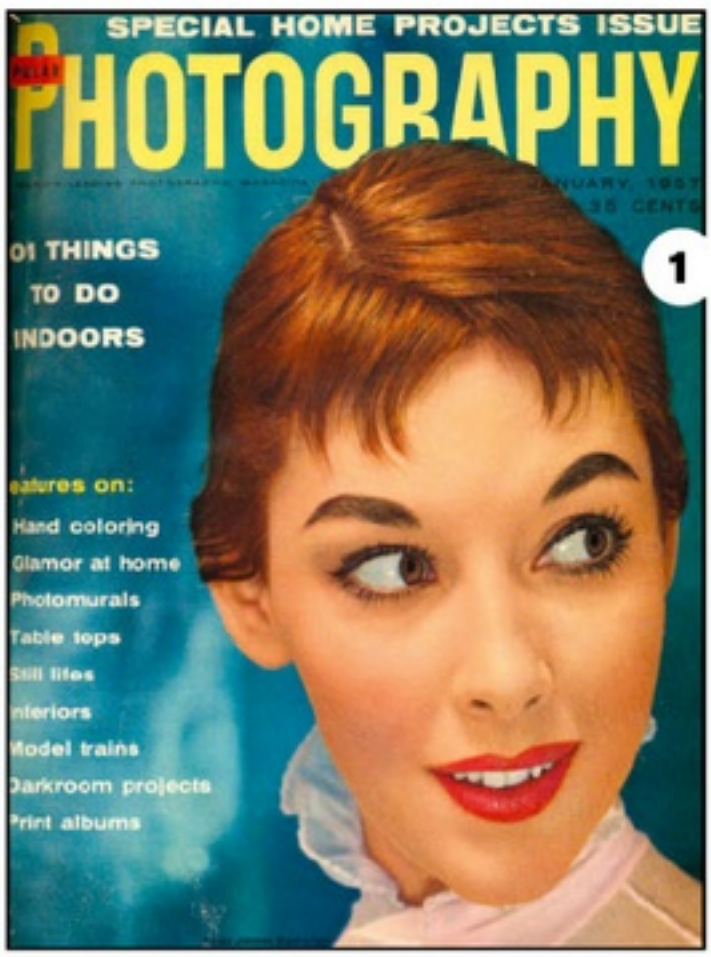

1

2

3

1. Made-up model: Vikki Dougan, one of New York's top models of the day, was photographed by Peter James Samerjan for a cosmetics ad. This was an extra shot for the photographer's file, made with an 8x10 Deardorff view camera fitted with a 14-inch, f/6.3 Commercial Ektar lens. Exposure on Daylight Ektachrome was f/18 with four studio electronic flash units.

2. Photography's wrong horse: This Zeiss Contaflex, featured in an ad, had a short-lived success at the start of the SLR era. However, Germany's bet on the leaf shutter for SLRs proved a mistake as Japanese focal-plane models began to dominate the 35mm reflex market.

3. Creativity at home: This lovely composition, shot by Frank Coss from his apartment window, ran in an article on home photography. He used a Rolleiflex and Daylight Ektachrome film. Exposure: 1/25 sec at f/3.5.

4. Rollei's last hurrah: This Rolleiflex f/3.5G with a built-in, dual-range meter was one of the last in a superb line. Despite claims of automation, it was manual and marked a peak in Rolleiflex's 30-year reign as one of the world's great camera marques.

4

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Canon Powershot A640
- 10 MegaPixels • 2.5" Vari-Angle LCD Monitor
- Optical Viewfinder • 1.5 fps Burst
- 7.3-29.2mm f/2.8-4.1 (35 Equiv. 35-140mm) Lens • 50-400 ISO
- SD/SDHC (High Capacity) Card Slot
- 4x Optical Zoom • 4x Digital Zoom
- Dimensions 4.3 x 2.6 x 1.9"
- Weight 8.6 oz

#CAPSA640

HEWLETT PACKARD PhotoSmart M927
- 8.2 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 8x Digital Zoom
- 7.8-22mm f/2.8-5 (35mm equiv. 38-105mm) Lens • Auto or Manual Focus
- SD Card Slot • 32 MB Built-in memory
- Dimensions 3.8 x 1 x 2.4"
- Weight 7 oz

#HEPSM927

Canon Powershot A710 IS
Optical Image Stabilizer
- 7.1 MegaPixels • 2.5" LCD Monitor
- 5.8-34.8mm f/2.8-4.8 (35 Equiv. 35-210mm) Lens • Optical Viewfinder
- SD/SDHC (High Capacity) Card Slot
- 6x Optical Zoom • 4x Digital Zoom
- Dimensions 3.8 x 2.6 x 1.6"
- Weight 7.4 oz

#CAPSA710IS

Kodak EasyShare C743
- 7.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- f/2.7-4.8 (35 Equiv. 37-111mm) Zoom Lens
- Optical Viewfinder • 2 fps Burst
- SD Card Slot • 32MB Built-in Memory
- ISO 80-400 • Uses 2 "AA" Batteries
- Dimensions 3.6 x 2.3 x 1.3"
- Weight 5.1 oz

#KOC743

Canon Powershot G7
Image Stabilizer & DIGIC III Noise Reduction
- 10 MegaPixels • 2.5" LCD Monitor
- 7.4-44.4mm f/2.8-4.8 (35 Equiv. 35-210mm) Lens • Optical Viewfinder
- SD/SDHC (High Capacity) Card Slot
- 6x Optical Zoom • 4x Digital Zoom
- Dimensions 4.2 x 2.8 x 1.7"
- Weight 11.3 oz

#CAPSG7

Kodak EasyShare One 6MP
- 6.1 MegaPixels • 3" Rotating LCD Monitor
- 3x Optical Zoom • 3.3x Digital Zoom
- 6-16.6mm f/2.9-4.8 (35 Equiv. 36-108mm) Schneider-Kreuznach Lens • 1.5 fps Burst
- SD Card Slot • 256MB Built-in Memory
- Optional Wi-Fi • Uses KLIC-5000 Battery
- Dimensions 2.5 x 4.1 x 1.0"
- Weight 7.9 oz

#KOEOZ

Canon Powershot S3 IS
• Image Stabilizer technology
- 6 MegaPixels • 2" LCD Monitor
- 12x Optical Zoom • 4x Digital Zoom
- 6.0-72mm f/2.7-3.5 (35 equiv. 36-432mm) Lens
- SD Card Slot • Electronic Viewfinder
- Dimensions 4.5 x 3.1 x 3"
- Weight 14.5 oz

#CAPSS3IS

Kodak EasyShare P712 Zoom
• Optical Image Stabilization
- 7.1 MegaPixels • 2.5" LCD Monitor
- 12x Optical Zoom • 5x Digital Zoom
- 6-72mm f/2.8-3.7(35 Equiv. 36-432mm) Schneider-Kreuznach Lens • Electronic Viewfinder • SD Card Slot • 32MB Built-in Memory • Dimensions 3.3 x 4.3 x 2.8"
- Weight 14.2 oz

#KOP712

Canon Powershot SD40
Available in Grey, Brown, Pink or Blue
- 7.1 MegaPixels • 1.8" LCD Monitor
- 2.4x Optical Zoom • 4x Digital Zoom
- 6.3-14.9mm f/3.2-5.4 (35 Equiv. 38-90mm) Lens • 1.6 fps Burst • 80-1600 ISO
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.8 x 1.8 x 0.9"
- Weight 3.7 oz

#CAPSSD40

Kodak EasyShare V705 Dual Lens
- 7.1 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- ***Dual Lens Technology: Schneider-Kreuznach Ultra W.A. lens*** (23mm fixed equiv.) ***plus Zoom Lens*** f/2.8-3.9 (35 Equiv. 39-117mm) Lenses • SD Card Slot
- Dimensions 4 x 2 x 0.8"
- Weight 4.4 oz

#KOV705

Canon Powershot SD700 IS
Image Stabilizer technology & 16:9 Widescreen Mode • Optical Viewfinder
- 6 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 5.8-23.2mm f/2.8-5.5 (35 equiv. 35-140mm) Lens • SD Card Slot
- Dimensions 3.6 x 2.2 x 1.0"
- Weight 5.8 oz

#CAPSSD700IS

Leica D-Lux 3
• Mega Optical Image Stabilization
- 10 MegaPixels • 2.8" 16:9 Ratio LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • ISO 80-400
- SD Card Slot • 13MB MB Built-in Memory
- Dimensions 4.2 x 2.3 x 1"
- Weight 6.5 oz

#LEDL3

Canon Powershot SD900
Titanium body, DIGIC III Noise Reduction and Face Detection Technology
- 10 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 7.7-23.1mm f/2.8-4.9 (35 equiv. 37-111mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.6 x 2.3 x 1.0"
- Weight 5.8 oz

#CAPSSD900

Nikon Coolpix L5 VR
Vibration Reduction Technology
• In-Camera Red-Eye Fix
- 7.2 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- 6.3-31.4mm f/2.9-5 (35 Equiv. 38-190mm) Zoom Lens • SD Card Slot
- Dimensions 3.8 x 2.4 x 1.8"
- Weight 6 oz

#NICPL5

CASIO Exilim EX-S770
- 7.2 Megapixel • 2.8" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35mm Equiv. 38-114mm) Lens • Auto or Manual Focus
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.7 x 2.4 x 0.7"
- Weight 4.5 oz

#CAEXS770

Nikon Coolpix P4
• Vibration Reduction
- 8.1 MegaPixels • 2.5" LCD Monitor
- 3.5x Optical Zoom • 4x Digital Zoom
- 7.5-26.3mm f/2.7-5.3 (35 Equiv. 36-126mm) • 1.8 fps Burst
- SD Card Slot • 23 MB Built-in Memory
- Dimensions 3.6 x 2.4 x 1.2"
- Weight 5.6 oz

#NICPP4

FUJIFILM FinePix E900
- 9 MegaPixels • 2" LCD Monitor
- 4x Optical Zoom • 7.6x Digital Zoom
- 7.2-28.8mm f/2.8-5.6 (35 Equiv. 32-128mm) Lens
- xD Card Slot • Optical Viewfinder
- Dimensions 4 x 2.5 x 1.3"
- Weight 7.1 oz

#FUFPE900

Nikon Coolpix S7C VR
Revolutionary Wi-Fi capability
• Vibration Reduction System
- 7.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 5.8-17.4mm f/2.8-5 (35 Equiv. 35-105mm) Zoom Lens • SD Card Slot • Auto Image Rotation • Dimensions 3.9 x 2.4 x 0.8"
- Weight 4.9 oz

#NICPS7C

FUJIFILM FinePix S6000fd
- 6.3 MegaPixels • 2.5" LCD Monitor
- 10.7x Optical Zoom • 2x Digital Zoom
- 6.2-66.7mm f/2.8-4.9 (35 Equiv. 28-300mm) Lens • Electronic Viewfinder
- xD Card Slot • 10 MB Built-in Memory
- Dimensions 3.8 x 5.2 x 5"
- Weight 21.2 oz

#FUFPS6000FD

Nikon Coolpix S10 VR
Dynamic swivel design
• In-Camera Red-Eye Fix
- 6 MegaPixels • 2.5" LCD Monitor
- 10x Optical Zoom • 4x Digital Zoom
- 6.3-63mm f/3.5 (35 Equiv. 38-380mm) Zoom Lens • SD Card Slot • Auto Image Rotation • Dimensions 4.4 x 2.9 x 1.6"
- Weight 7.8 oz

#NICPS10

OLYMPUS FE-200

- ***Digital Image Stabilization Mode***
- ***5x Wide-Angle Zoom***
- 6.0 Megapixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- 4.6-23mm f/3.3-4.8 (35 Equiv. 28-140mm) Lens • xD card slot
- Dimensions 3.9 x 2.4 x 1.1"
- Weight 5.4 oz

#OLFE200

6 MegaPixels

OLYMPUS Stylus 730

- ***Water Resistant*** • BrightCapture Technology
- ***Digital Image Stabilization Mode***
- 7 Megapixels • 3" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 6.7-20.1mm f/3.5-5.0 (35 Equiv. 38-114mm) Lens • xD card slot
- Dimensions 3.8 x 2.4 x 0.8"
- Weight 4.6 oz

#OLS730

7 MegaPixels

OLYMPUS Stylus 1000

- ***Water Resistant*** • BrightCapture Technology
- ***Digital Image Stabilization Mode***
- 10 Megapixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 7.4-22.2mm f/2.8-4.7 (35 Equiv. 35-105mm) Lens • xD card slot
- Dimensions 3.8 x 2.2 x 0.9"
- Weight 4.9 oz

#OLS1000

10 MegaPixels

Panasonic Lumix DMC-FX07

- ***Mega Optical Image Stabilization***
- 7.2 MegaPixels • 2.5" LCD Monitor
- 3.6x Optical Zoom • 4x Digital Zoom
- 4.6-16.8mm f/2.8-5.0 (35 Equiv 28-102mm) Leica DC Vario-Elmarit Lens • SD Card Slot
- Dimensions 2 x 3.7 x 0.9"
- Weight 4.7 oz

#PADMCFX07

7 MegaPixels

Panasonic Lumix DMC-FZ50

- ***Mega Optical Image Stabilization***
- 10.1 MegaPixels • 2" LCD Monitor
- 3.6x Optical Zoom • 2x Digital Zoom
- 7.4-88.8mm f/2.8-3.7 (35 Equiv 35-420mm) Leica DC Vario-Elmarit Lens • Electronic Viewfinder • SD/SDHC (High Capacity) Card Slot • Dimensions 5.5 x 3.4 x 5.6"
- Weight 23.5 oz

#PADMCFZ50

10 MegaPixels

Panasonic Lumix DMC-LX2

- ***Mega Optical Image Stabilization***
- 10 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • SD Card Slot
- Dimensions 2.2 x 4.2 x 1.1"
- Weight 6.6 oz

#PADMCLX2

10 MegaPixels

PENTAX Optio A20

- ***Face Recognition***
- 10 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 37.5-112.5mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.5 x 2.1 x 0.9"
- Weight 5.1 oz

#PEOA20

10 MegaPixels

PENTAX Optio T20

- ***Touch display and Drawing mode***
- 7 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.7-5.2 (35 Equiv. 38-113mm) Lens • SD Card Slot
- Dimensions 3.7 x 2.3 x 0.8"
- Weight 4.8 oz

#PEOT20

7 MegaPixels

PENTAX Optio W20

- ***JIS Class 8 Waterproof to 4.9m***
- 7 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114mm) Lens • SD Card Slot
- Dimensions 4.2 x 2.1 x 0.9"
- Weight 4.8 oz

#PEOW20

7 MegaPixels

SAMSUNG Digimax A503

- 5 MegaPixels • 2" LCD Monitor
- 5x Digital Zoom
- 6.1mm f/3.2 (35 Equiv. 36mm) Fixed Lens
- SD Card Slot • 24 MB Built-in Memory
- ISO 100-400 • Uses 2 "AA" Batteries
- Dimensions 2.1 x 3.8 x 1.2"
- Weight 3.5 oz

#SADMA503

6 MegaPixels

SAMSUNG NV10

- 10.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 7.4 -22.2mm f/2.8-5.1 (35 Equiv. 35-105mm) Schneider Zoom Lens
- SD Card Slot • 20 MB Built-in Memory
- 2.5 fps Burst • ISO 100-1000
- Dimensions 2.4 x 3.8 x 0.8"
- Weight 5.3 oz

#SANV10

10 MegaPixels

SAMSUNG Digimax S1000

- 10.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 10x Digital Zoom
- 7.4-22.2mm f/2.8-5.1 (35 Equiv. 35-105mm) Zoom Lens
- SD Card Slot • 45 MB Built-in Memory
- Burst Mode • ISO 80-1000
- Dimensions 3.9 x 2.4 x 1.4"
- Weight 6 oz

#SADMS1000

10 MegaPixels

SONY CyberShot DSC-H5

- ***Super Steady Shot Image Stabilization***
- 7.2 MegaPixels • 3" LCD Monitor
- 12x Optical Zoom • 2x Digital Zoom
- 6-72mm f/2.8-3.7 (35 Equiv. 36-432mm) Zeiss Lens • Electronic Viewfinder
- MS Duo Card Slot • 32MB Built-in Memory
- Dimensions 4.5 x 3.3 x 3.7"
- Weight 14.2 oz

#SODSCH5

7 MegaPixels

SONY CyberShot DSC-N2

Touch Screen Operation

- 10.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
- MS Duo Card Slot • 25MB Built-in Memory
- Dimensions 3.8 x 2.4 x 0.9"
- Weight 5.5 oz

#SODSCN2

10 MegaPixels

SONY CyberShot DSC-T50

Optic Image Stabilization

- 7.2 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 6.3-19mm f/3.5-4.3 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
- MS Duo Card Slot • 56MB Built-in Memory
- Dimensions 2.2 x 3.7 x 0.9"
- Weight 4.6 oz

#SODSCT50

10 MegaPixels

SONY CyberShot DSC-W100

- 8.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 38-114mm) Zeiss Vario-Tessar Lens • Optical Viewfinder
- MS Pro Duo Card Slot • 64MB Built-in Memory
- Dimensions 3.7 x 2.4 x 1"
- Weight 5.9 oz

#SODSCW100

8 MegaPixels

Memory Cards

CF Compact Flash

	Lexar		Sandisk			
	Platinum II	133x	Std	Ultra II	Extreme III	Extreme IV
256MB	—	—	14.95	—	—	—
512MB	29.95	—	25.95	34.95	—	—
1GB	46.95	CALL	39.95	47.95	59.95	—
2GB	74.95	CALL	66.95	79.95	96.95	CALL
4GB	—	CALL	129.95	159.95	199.95	CALL
8GB	—	CALL	—	299.95	379.95	CALL
12GB	—	—	—	—	629.95	—
16GB	—	—	—	—	849.95	—

MD Microdrive

	3GB	4GB	6GB	8GB
Hitachi	109.95	124.95	164.95	—
Seagate	—	79.95	—	144.95

XD xD Memory

	Fuji	Lexar	Olympus		Sandisk		
	Type M	Std	Std	Type H	Std	Type M	Type H
256MB	19.95	—	19.95	19.95	—	19.95	—
512MB	29.95	39.95	26.95	26.95	—	26.95	26.95
1GB	44.95	49.95	38.95	39.95	39.95	—	39.95
2GB	79.95	—	74.95	—	—	74.95	—

SD Secure Digital

	Lexar				Sandisk				Panasonic		
	Std	Platinum 40x	Platinum II 60x	133x	Std	Ultra II	Ultra II Plus	Extreme III	Class 2 5MBs	Class 2 10MBs	Class 2 20MBs
256MB	14.95	14.95	—	—	14.95	—	—	—	18.95	25.95	—
512MB	24.95	29.95	29.95	—	25.95	34.95	34.95	—	26.95	—	44.95
1GB	39.95	—	46.95	CALL	39.95	47.95	54.95	62.95	42.95	49.95	74.95
2GB	64.95	—	74.95	CALL	66.95	79.95	87.95	96.95	79.95	—	124.95
4GB	—	—	—	—	—	—	—	—	164.95	—	—

MSDUO Memory Stick Duo

	Lexar	Sandisk			Sony	
	40x	Std	Ultra II	Extreme III	Std	High Speed
256MB Pro	—	24.95	—	—	28.95	—
512MB Pro	—	29.95	36.95	—	33.95	—
1GB Pro	34.95	39.95	46.95	53.95	44.95	89.95
2GB Pro	—	67.95	79.95	96.95	69.95	140.95
4GB	—	119.95	139.95	—	129.95	—

MSPRO Memory Stick Pro

	Lexar	Sandisk			Sony	
	40x	Std	Ultra II	Extreme III	Std	High Speed
256MB	—	23.95	—	—	28.95	34.95
512MB	30.95	29.95	—	—	33.95	54.95
1GB	35.95	39.95	46.95	80.95	44.95	81.95
2GB	—	67.95	—	149.95	69.95	136.95
4GB	—	114.95	149.95	—	—	274.95

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Quick Dial 64

Canon Digital Rebel XT
"D-SLR" Digital SLR Camera
- 8.2 MegaPixels CMOS Sensor
- 3456 x 2304 Maximum Resolution
- 1.8" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF, MD Card Slot • USB 2.0
- Auto or Manual Focus
- Built-in flash, Hot Shoe & Flash Sync.
- Selectable metering , AF modes, custom functions & flash Comp.
- Program, Aperture, Shutter, Manual, Depth-of-Field • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 17.1 oz Body Only

Digital Rebel XT (Black or Silver) Body Only ..... #CAEDRXTB
Kit with 18-55mm EF-S ..... #CAEDRXTK
Kit (Black Only) with 17-85mm EF-S ..... #CAEDRXT1785

Canon Digital Rebel XTi
"D-SLR" Digital SLR Camera
Self Cleaning Sensor with Dust Delete Data system
- 10.2 MegaPixels
- 3888 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-in flash & Hot Shoe • USB 2.0
- Program, Aperture, Shutter, Depth-of-Field, Manual, Exposure Compensation • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 18 oz body only

Rebel XTi Body Only
Black #CAEDRXTIB $799.95
Silver #CAEDRXTIS $799.95

Rebates Expire 1-13-07

Canon EOS-30D
"D-SLR" Digital SLR Camera
- 8.2 MegaPixels
- 3504 x 2336 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-in flash, Hot Shoe & Flash Sync.
- Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- 3 or 5 fps Burst rate • USB 2.0
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 24.7 oz. body only

EOS-30D Body Only ..... #CAE30D
Kit w/18-55mm EF-S ..... #CAE30D1855
Kit with 17-85mm EF-S USM ..... #CAE30D1785

Canon EOS-1D Mark II N
"D-SLR" Digital SLR Camera
with RAW+JPEG simultaneous recording
- 8.2 MegaPixels
- 3504 x 2336 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.3x factor)
- Simultaneous SD & CF Card Slots
- Single, Continuous, or Manual Focus
- Program, Aperture, Shutter, Manual, Depth-of-Field, Auto Bracketing
- 8.3 fps Burst rate • Firewire
- ISO 100-1600 Expandable to 3200
- Uses NP-E3 Battery
- Dimensions 6.1 x 6.2 x 3.1"
- Weight 43 oz. Body Only

EOS-1D Mark II N Body Only ..... #CAE1D2N

Rebates Expire 1-13-07

Canon EOS-5D
"D-SLR" Digital SLR Camera
- ***Full-Frame 36x24mm DIGIC II CMOS sensor*** • 12.8 MegaPixels
- 4368 x 2912 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • USB 2.0
- CF, MD Card Slot with Playback file size display • Auto or Manual Focus
- 3 fps Burst rate • Hot Shoe & Flash Sync. • Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 6 x 4.4 x 2.9"
- Weight 28.5 oz. body only

EOS-5D Body Only ..... #CAE5D

Canon EOS-1Ds Mark II
"D-SLR" Digital SLR Camera
- ***Full-Frame 36x24mm DIGIC II CMOS sensor*** • 16.7 MegaPixels
- 4992 x 3328 Maximum Resolution
- 2" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • Firewire
- SD & CF, MD card slots • USB
- Single, Continuous, or Manual Focus
- Optional WFT-E1 Wireless • Program, Aperture, Shutter, Depth-of-Field, E-TTL II Autoflash, Manual, Flash Metered Manual • 4 fps Burst rate
- ISO 100-1600 • Uses NP-E3 Battery
- Dimensions 6.1 x 6.2 x 3.1"
- Weight 45 oz. Body Only

EOS-1Ds Mark II Body Only ..... #CAE1DS2

Quick Dial 64

SLR Lenses & Flashes

Canon 580 EX Shoe Mount Flash
Rebate!

- Guide No. 190'
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Recycling Time 6 Secs in normal mode; 3 Secs in rapid mode
- Angle of Coverage 84° horizontal
- Weight 13.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 72mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-105/4 EF "L" IS USM Lens
Rebate!

- IS (Image Stabilizing) technology
- Dust and moisture resistant construction
- Fast and Quiet AF
- 4-22 f/Stop Range
- Focus 1.48' to Infinity
- 77mm filter diameter
- Weight 24 oz

* Price Before Rebate

Canon
Canon EOS Flash System

Rebates Expire 1-13-07

	IMP	USA
220EX	114.95	119.95
430EX	CALL	Rebate
580EX	CALL	Rebate
MR-14EX Ringlight		449.95*
MT-24EX Twin Flash		649.95*

Canon EF-S Lenses for Digital Only

EF-S Lenses are compatible with the 20D, 30D & Digital Rebel only

60/2.8 USM Macro (52ø)	384.95*
10-22/3.5-4.5 USM (77ø)	689.99
17-55/2.8 IS USM (67ø)	1039.95
17-85/4-5.6 IS USM (67ø)	514.95*
18-55/3.5-5.6 USM (58ø)	139.95

Canon EF Lenses	IMP	USA
15/2.8	559.95	579.95*
20/2.8 USM (72ø)	399.95	419.95*
24/2.8 (58ø)	279.95	289.95
28/2.8 (52ø)	159.95	169.95
28/1.8 USM (58ø)	384.95	399.95*
35/2 (52ø)	219.95	229.95
50/1.8 (52ø)	74.95	79.95
50/1.4 USM (58ø)	299.95	309.95*
50/2.5 Macro (52ø)	229.95	239.95
MP-E 65/2.8 1x-5x Macro (58ø)	799.95	829.95
85/1.8 USM (58ø)	329.95	339.95*
100/2.8 USM Macro (58ø)	449.95	469.95*
100/2 USM (58ø)	374.95	389.95*
135/2.8 Soft Focus (52ø)	269.95	279.95
20-35/3.5-4.5 USM (77ø)	349.95	369.95
24-85/3.5-4.5 USM (67ø)	299.95	309.95
28-105/4.0-5.6 (58ø)	—	129.95
28-105/4.0-5.6 USM (58ø)	139.95	149.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 IS USM (72ø)	399.95	409.95*
28-200/3.5-5.6 USM (72ø)	339.95	359.95
55-200/4.5-5.6 II USM (52ø)	199.95	209.95
70-300/4.5-5.6 DO IS USM (58ø)	1099.95	1149.95
70-300/4-5.6 IS USM (58ø)	CALL	CALL
75-300/4.0-5.6 III (58ø)	149.95	159.95
75-300/4.0-5.6 III USM (58ø)	179.95	189.95*
100-300 4.5-5.6 USM (58ø)	269.95	279.95

Canon EF "L" Lenses	IMP	USA
14/2.8 USM	1749.95	1799.95
24/1.4 (77ø)	1089.95	1119.95
35/1.4 USM (72ø)	1099.95	1129.95
85/1.2 USM II (72ø)	CALL	Rebate
135/2.0 USM II (72ø)	869.95	899.95*
180/3.5 Macro USM (72ø)	1199.95	1239.95*
200/2.8 USM (72ø)	639.95	659.95*
300/2.8 IS USM (52ø rear)	3849.95	3899.95
300/4.0 IS USM (77ø)	1119.95	1149.95*
400/2.8 IS (52ø rear)	6399.95	6599.95
400/5.6 USM (77ø)	1064.95	1099.95*
400/4.0 DO IS (52ø rear)	5199.95	5299.95
500/4 IS USM (52ø rear)	5299.95	5499.95
600/4.0 IS (52ø rear)	6999.95	7199.95
16-35/2.8 (77ø)	1359.95	1399.95*
17-40/4.0 USM (77ø)	669.95	679.95*
24-70/2.8 (77ø)	1129.95	1149.95*
24-105/4 IS USM (77ø)	1089.95	1129.95*
28-300/3.5-5.6 IS USM (77ø)	2099.95	2199.95
70-200/4.0 USM (67ø)	559.95	579.95*
70-200/2.8 USM (77ø)	1099.95	1139.95*
70-200/2.8 IS (77ø)	1659.95	1699.95*
100-400/4.5-5.6 IS USM (77ø)	1389.95	1409.95*
1.4x II Teleconverter	279.95	284.95
2x II Teleconverter	279.95	284.95

USA = Imported & Warrantied by Canon USA
IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

CANON SINGLE/DOUBLE REBATES!
Buy any 2 or more different items listed below and GET DOUBLE THE REBATE!

	USA Price	Single Rebate	Double Rebate
"D-SLR" EOS-5D	CALL	$300	$600
"D-SLR" EOS-30D	CALL	$100	$200
430 EX Flash	CALL	$10	$20
580 EX Flash	CALL	$15	$30
MR-14 EX Ringlight Flash	449.95	$15	$30
MT-24 EX Twin Flash	649.95	$30	$60
Digital DX AF Lenses			
60/2.8 USM Macro	384.95	$10	$20
17-85/4-5.6 IS USM	514.95	$15	$30
AF Lenses			
15/2.8 Fish-eye	579.95	$30	$60
20/2.8 USM	419.95	$20	$40
28/1.8 USM	399.95	$20	$40
50/1.4 USM	309.95	$20	$40
85/1.8 USM	339.95	$20	$40
85/1.2 II "L" USM	CALL	$50	$100
100/2.0 USM	389.95	$20	$40
100/2.8 USM Macro	469.95	$30	$60
135/2.0 "L" USM	899.95	$25	$50
180/3.5 "L" USM Mac	1239.95	$50	$100
200/2.8 "L" USM	659.95	$35	$70
300/4.0 "L" IS USM	1149.95	$45	$90
400/5.6 "L" USM	1099.95	$45	$90
16-35/2.8 "L" USM	1399.95	$50	$100
17-40/4.0 "L" USM	679.95	$45	$90
24-70/2.8 "L" USM	1149.95	$50	$100
24-105/4.0 "L" IS USM	1129.95	$50	$100
28-135/3.5-5.6 IS USM	409.95	$20	$40
70-200/2.8 "L" USM	1139.95	$45	$90
70-200/2.8 "L" IS USM	1699.95	$50	$100
70-200/4.0 "L" USM	579.95	$35	$70
75-300/4-5.6 III USM	189.95	$10	$20
100-400/4.5 "L" IS USM	1409.95	$40	$80

Nikon D50
"D-SLR" Digital SLR Camera
- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2" LCD Monitor • 2.5 fps Burst
- SLR Viewfinder • SD/MMC Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Varl Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL3 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 5.2 x 4 x 3"
- Weight 19 oz Body Only

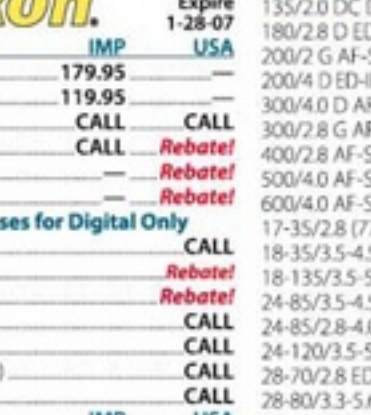
D50 Body Only ..... **#NID50**
Kit with 18-55mm DX..... **#NID501855**
Kit with 18-55mm and 55-200 DX..... **#NID502LK**

Nikon D80
"D-SLR" Digital SLR Camera
- 10.2 MegaPixels • Hot Shoe
- 3872 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

D80 Body Only ..... **#NID80**

Nikon D200
"D-SLR" Digital SLR Camera
with image processing engine of the D2x
- 10.2 MegaPixels
- 3872 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 5 fps Burst
- Auto or Manual Focus • USB 2.0
- Program, Aperture, Shutter, Bracketing, Manual • ISO 200-1600
- Uses EN-EL3e Battery w/Fuel gauge function • Optional Wireless Trans.
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.3 oz. body only

D200 Body Only #NID200..... **$1,699.95**
Kit with 18-70mm DX #NID2001870..... **$1.999.95**
Kit with 18-200mm DX #NID20018200..... **$2,399.95**



Nikon D2Xs
"D-SLR" Digital SLR Camera
- 12.4 MegaPixels
- 4288 x 2848 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • Continuous 5 fps
- High-Speed Crop Function
- Auto or Manual Focus
- Program, Aperture, Shutter, Bracketing, Manual
- GPS compatibility • Optional Wi-Fi
- ISO 100-800 • Uses EN-EL4a Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 6.2 x 5.9 x 3.4"
- Weight 38.4 oz body Only

D2Xs Body Only #NID2XS..... **$4,699.95**

Nikon D2Hs
"D-SLR" Digital SLR Camera
- ***Instant power-up*** • 4.1 MegaPixels
- 2464 x 1632 Maximum Resolution
- 2.5" LCD Monitor • SLR Viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • Hot & PC Shoe
- Single, Continuous up to 50 @ 8 fps or Manual Focus • Faster, higher precision 11-area AF system
- High-speed processing & larger buffer with faster memory access
- USB 2.0 & Optional Wi-Fi • GPS compatibility • Uses EN-EL4 Battery
- ***Nikon Inc. limited warranty included***
- Dim. 6.2 x 5.9 x 3.4" • Wt. 2.4 lbs. body Only

D2Hs Body Only ..... **#NID2HS**

FUJIFILM FinePix S3 Pro
"D-SLR" Digital SLR Camera
- 12.3 MegaPixels
- 23 x 15.5mm Super CCD SRII
- 4256 x 2848 Maximum Resolution
- 2" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (factor 1.5x)
- CF, MD & xD card slots
- Auto or Manual Focus
- Program, Multi Program, Aperture, Shutter, Manual • USB 2.0 • Firewire
- Hot Shoe/PC for External Flash
- D-TTL Flash Control & Built-in Flash
- ISO 100-1600 • Uses 4x "AA" Batteries
- Dimensions 5.8 x 5.3 x 3.1"
- Weight 29 oz. body only

FinePix S3 Pro Body Only ..... **#FUFPS3**

SLR Lenses & Flashes

Nikon 12-24/4.0 DX G AF-S ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 18-36mm
- SWM (Silent Wave Motor)
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Focus 11.8" to Infinity
- 77mm filter diameter
- Weight 17.6 oz

Nikon 18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 24-120/3.5-5.6 G AF-S VR Lens
- Vibration Reduction (VR) minimizes image blur caused by camera shake
- Silent Wave Motor for ultra-fast, ultra-quiet AF
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 1.2 lbs

Nikon SB-800 Shoe Mount Flash
- Guide No. 125'
- iTTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Fast Recycling Time 6 Secs in normal mode; 2.7 Secs with SD-800
- Angle of Coverage 86°-23° horizontal
- Weight 12.3 oz

NIKON SELECT & SAVE REBATES!
Buy any 1 Eligible Item & Get Single Rebate
Buy any 2 Eligible Items & Get Double the Rebate on all Items
Buy any 3 or more Eligible Items & Get Triple the Rebate on all Items

Qualifying Products "D-SLR" Bodies/Outfits	Single Rebate	Double Rebate	Triple Rebate
"D-SLR" D80 Body/Outfit*	Eligible Product (No Rebate)		
"D-SLR" D200 Body/Outfit*	Eligible Product (No Rebate)		
"D-SLR" D2HS Body #25219	Eligible Product (No Rebate)		
"D-SLR" D2XS Body #25414	Eligible Product (No Rebate)		
Speedlight Flashes			
SB-800 Speedlight	$10	$20	$30
R1 Wireless Twin Flash	$15	$30	$45
R1-C1 Wireless Twin Flash	25	$50	$75
Digital DX AF Lenses			
12-24/4 G AF-S	$25	$50	$75
17-55/2.8 G AF-S	$40	$80	$120
AF Lenses			
14/2.8 D ED	$40	$80	$120
16/2.8 D	$20	$40	$60
20/2.8 D	$15	$30	$45
24/2.8 D	$15	$30	$45
28/2.8 D	$10	$20	$30
85/1.8 D	$20	$40	$60
300/2.8 G AF-S **VR**	$100	$200	$300
400/2.8 AF-S II	$100	$200	$300
17-35/2.8 D ED	$40	$80	$120
24-120/3.5-5.6 G **VR**	$25	$50	$75
28-70/2.8 ED-IF	$40	$80	$120
70-200/2.8 G **VR**	$75	$150	$225
80-200/2.8 D	$50	$100	$150
TC-17 E II Teleconverter	$15	$30	$45

* Lens in Outfit not Eligible for Rebate
Eligible Purchases must be made together
Rebates Expire 1-28-07

* Price Before Rebate — Nikon — Rebates Expire 1-28-07

Nikon AF Flaashes	IMP	USA
SB-21A	179.95	—
SB-22S	119.95	—
SB-600	CALL	CALL
SB-800	CALL	*Rebate!*
R1 Wireless Twin Flash	—	*Rebate!*
R1C1 Wireless Twin Flash	—	*Rebate!*
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		*Rebate!*
17-55/2.8 G AF-S (77ø)		*Rebate!*
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	1229.95	1419.95*
16/2.8 D (39ø) with Hood	599.95	769.95*
18/2.8 D (77ø)	869.95	999.95
20/2.8 D (62ø)	454.95	494.95*
24/2.8 D (52ø)	289.95	309.95*
28/2.8 D (52ø)	209.95	234.95*
35/2.0 D (52ø)	289.95	319.95
50/1.8 D (52ø)	104.95	114.95
50/1.4 D (52ø)	249.95	279.95
60/2.8 D Micro (62ø) (1:1)	369.95	399.95
85/1.8 D (62ø) with Hood	359.95	399.95*
85/1.4 D IF (77ø)	924.95	1024.95
85/2.8 PC Shift, Manual (77ø)	CALL	1329.95
105/2.8 D Micro (52ø) (1:1)	CALL	659.95
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	CALL	CALL
105/2.0 DC D with Hood (72ø)	799.95	924.95

Nikon D-Type AF Lenses	IMP	USA
135/2.0 DC D (72ø)	969.95	1079.95
180/2.8 D ED-IF (72ø)	659.95	759.95
200/2 G AF-S ED-IF **VR** (52ø)	3699.95	3999.95
200/4 D ED-IF Micro w/Case (62ø)	1149.95	1349.95
300/4.0 D AF-S ED-IF (77ø)	949.95	1124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4499.00*
400/2.8 AF-S II (52ø)	CALL	*Rebate!*
500/4.0 AF-S II (52ø)	CALL	CALL
600/4.0 AF-S II (52ø)	CALL	CALL
17-35/2.8 (77ø)	1299.95	1499.95*
18-35/3.5-4.5 D (77ø)	399.95	449.95
18-135/3.5-5.6 G-AFS (67ø)	—	CALL
24-85/3.5-4.5 G AF-S ED-IF (67ø)	299.95	329.95
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	514.95*
28-70/2.8 ED-IF (77ø)	1334.95	1434.95*
28-80/3.3-5.6 G (58ø)	CALL	94.95
28-105/3.5-4.5 D (62ø)	239.95	249.95
28-200/3.5-5.6 G (72ø)	289.95	319.95
35-70/2.8 D (62ø)	479.95	499.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	CALL	1619.95*
70-300/4.0-5.6 G (62ø)	129.95	144.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	—	CALL
80-200/2.8 D with Collar (77ø)	799.95	899.95*
80-400/4.5-5.6 D **VR** (77ø)	1279.95	1429.95
200-400/4 G AF-S ED-IF **VR** (52ø)	4999.95	5099.95
TC-14E II (1.4x) Teleconverter	339.95	399.95
TC-17E II (1.7x) Teleconverter	349.95	419.95*
TC-20E (2x) Teleconverter	—	299.95
TC-20E II (2x) Teleconverter	349.95	429.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

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Equipment leasing available

Quick Dial 64

Panasonic Lumix DMC-L1

"D-SLR" Digital SLR Camera
Four-Thirds System (17.3 x 13mm) CCD
- 7.5 MegaPixels • 3 fps Burst rate
- 3136 x 2352 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor) • ***Image Stabilization***
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- Program, Aperture, Shutter, Bracketing, Manual, Exp. Comp.
- USB 2.0 • Uses CGR-S603A/1B battery
- Dim. 5.7 x 3.4 x 3" • Wt. 18.7 oz. body only

7 MegaPixels

Kit with Leica D Vario-Elmarit 14-50/2.8-3.5 MEGA O.I.S. Aspherical #PADMCL1 ..... **$1,999.95**

OLYMPUS Evolt E-500

"D-SLR" Digital SLR Camera
- ***Supersonic Wave Filter***
- 8 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 3264 x 2448 Maximum Resolution
- 2.5" LCD monitor • USB 2.0
- SLR Pentaprism viewfinder
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF, MD & xD Card Slot • 2.5 fps Burst
- Auto or Manual Focus
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- ISO 100-1600 • Uses BLM-1 Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 15.3 oz Body Only

8 MegaPixels

E-500 Body Only ..... **#OLEE500**
Kit with 14-45mm Zuiko. **#OLEE500K**
Kit with 14-45 and 40-150 Zuiko ..... **#OLEE500KQ**

PENTAX K100D

"D-SLR" Digital SLR Camera
with Shake Reduction CCD Image Sensor
- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD Card Slot • Auto or Manual Focus
- 2.8 fps Burst rate • Program AE, Auto Picture Mode, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Auto Bracketing, AE Lock • USB 2.0
- ISO 200-3200 • Uses 4x "AA" Batteries
- Dimensions 5.1 x 3.6 x 2.8"
- Weight 19.8 oz. body only

6 MegaPixels

K100D Body Only ..... **#PEK100D**
Kit with SMCP-DA 18-55/3.5-5.6 AL ..... **#PEK100D1855**

OLYMPUS Evolt E-330

"D-SLR" Digital SLR Camera
- ***Supersonic Wave Filter***
- 7.9 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 2.5" Live View LCD monitor
- SLR viewfinder • USB 2.0
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF, MD Card Slot • 3 fps Burst
- Auto or Manual Focus
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- ISO 100-1600 • Uses LBH-1 Battery
- Dimensions 5.5 x 3.4 x 2.8"
- Weight 19.4 oz. Body Only

8 MegaPixels

E-330 Body Only ..... **#OLEE330**
Kit w/14-45mm Zuiko. **#OLEE3301445**
Kit with 18-180mm. **#OLEE33018180**

PENTAX K110D

"D-SLR" Digital SLR Camera
- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD Card Slot • Auto or Manual Focus
- 2.8 fps Burst rate • USB 2.0
- Program AE, Auto Picture Mode, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Auto Bracketing, AE Lock
- ISO 200-3200 • Uses 4x "AA" Batteries
- Dimensions 5.1 x 3.6 x 2.8"
- Weight 19.8 oz. body only

6 MegaPixels

K100D Body Only ..... **#PEK110D**
Kit with SMCP-DA 18-55/3.5-5.6 AL ..... **#PEK110D1855**

SONY Alpha A100

"D-SLR" Digital SLR Camera
- ***Super SteadyShot image stabilization and dust reduction***
- 10.2 MegaPixels • 3 fps Burst • USB 2.0
- 2.5" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exp. Comp., Bracketing
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 • Uses NP-FM55H Batt.
- 3.7 x 5.3 x 2.9" • Wt 19 oz. Body Only

10 MegaPixels

Alpha Body Only ..... **#SODSLRA100**
Kit with 18-70mm ..... **#SODSLRA100K**

Quick Dial 64

SLR Lenses & Flashes

PENTAX AF-540 FGZ Shoe Mount Flash

- Guide No. 148'
- P-TTL & Manual
- Bounce & Zoom Head
- Zoom Head (24-85mm)
- Recycling Time 6 Seconds
- Slave mode
- Weight 13.4 oz

PENTAX 40/2.8 Limited SMCP-DA Digital "Pancake" Lens

Rebate!

- ***Specifically designed for digital cameras***
- Ultra-compact, ultra-light weight "pancake" design
- 35mm equivalent 60mm
- Quick-Shift Focus System • Treated with **smc** coating
- Filter Diameter 49mm
- Weight 3.2 oz

SONY Digital Lenses

Compatible with Maxxum D-SLRs

16/2.8 Fish-eye	CALL
20/2.8 (72ø)	CALL
50/1.4 (55ø)	349.95
50/2.8 Macro (55ø)	479.95
100/2.8 Macro (55ø)	679.95
500/8 Reflex	CALL
11-18/4.5-5.6 DT (77ø)	CALL
18-70/3.5-5.6 DT (55ø)	199.95
18-200/3.5-6.3 DT (62ø)	499.95
75-300/4.5-5.6 (55ø)	229.95

* Price After Rebate

PENTAX

Rebates Expire 1-9-07

New! Pentax's – The Essential Holiday Rebate!

	Regular Price	Less Rebate	Final Cost
AF360 FGZ Flash	219.95	$25	194.95
Digital AF Lenses			
14/2.8 SMCP-DA	624.95	$100	524.95
21/3.2 SMCP-DA AL	469.95	$50	419.95
40/2.8 SMCP-DA Limited	274.95	$50	224.95
10-17/3.5-4.5 SMCP-DA	499.95	$100	399.95
12-24/4 SMCP-DA	719.95	$100	619.95
16-45/4 SMCP-DA	409.95	$100	309.95
50-200/4 SMCP-DA	229.95	$50	179.95
AF Lenses			
31/1.8 SMCP-A Limited	879.95	$100	779.95
43/1.9 SMCP-A Limited	479.95	$100	379.95
50/1.4 SMCP-A	219.95	$50	169.95
50/2.8 SMCP-A Macro	429.95	$50	379.95
77/1.8 SMCP-A Limited	689.95	$100	589.95
100/2.8 SMCP-A Macro	539.95	$100	439.95

SMCP-DA Digital Lenses

14/2.8 ED IF (77ø)	524.95*
21/3.2 AL Limited *"Pancake"* (49ø)	419.95*
40/2.8 Limited *"Pancake"* (49ø)	224.95*
70/2.4 Limited *"Pancake"* (49ø)	599.95
10-17/3.5-4.5 ED IF (77ø)	399.95*
12-24/4 ED AL IF (77ø)	619.95*
16-45/4 ED AL (67ø)	309.95*
18-55/3.5-5.6 AL (52ø)	109.95
50-200/4-5.6 ED (52ø)	179.95*

AF Flash System

AF-360FGZ	194.95*
AF-540FGZ	339.95

AF Lenses for 35mm & Digital SLRs

28/2.8 (67ø)	219.95
31/1.8 Limited (58ø)	779.95*
35/2.0 AL (49ø)	299.95
43/1.9 Limited *"Pancake"* (49ø)	379.95*
50/1.4 (49ø)	169.95*
50/2.8 Macro (52ø) with Case	379.95*
77/1.8 Limited (49ø)	589.95*
100/2.8 D FA Macro (49ø)	439.95*
17-28/3.5-4.5 F Fish-eye	379.95
18-35/4-5.6 J AL (67ø)	129.95
24-90/3.5-4.5 AL IF (67ø)	399.95
28-80/3.5-5.6 J FA AL (58ø)	59.95
28-105/4-5.6 FA IF (62ø)	169.95
100-300/4.7-5.8 (58ø)	**IMP. 99.95**

OLYMPUS 18-180/3.5-6.3 ED Zuiko Digital Lens

- ***Specifically designed for digital Four Thirds System cameras***
- 35mm equivalent 36-360mm
- 3.5-22.0 f/Stop Range
- 62mm Filter Diameter
- Weight 15.5 oz

OLYMPUS FL-50 Shoe Mount Flash

- Guide No. 164'
- Full TTL Control
- Bounce Head
- Swivel Head
- Zoom Head (28-80mm)
- Recycling Time 6 Seconds
- AF Illuminator
- Illuminated LCD Display
- Weight 12.3 oz

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36 Flash	179.95
FL-50 Flash	374.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	739.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye	CALL
35/3.5 Macro (52ø)	229.95
50/2.0 Macro (77ø)	499.95
150/2.0 EP (82ø)	2499.95
300/2.8	6999.95
7-14/4.0 ED (72ø)	1799.95
11-22/2.8-3.5 ED (72ø)	799.95
14-45/3.5-5.6 EZ (58ø)	249.95
14-54/2.8-3.5 (67ø)	499.95
18-180/3.5-6.3 ED (62ø)	499.95
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40-150/3.5-4.5 (58ø)	279.95
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90-250/2.8 ED (105ø)	5499.95
EC-14 1.4x Teleconverter	439.95

MF-1 OM Lens Adapter
(Use your OM lenses on your 4/3 Camera) #260231 ..... **99.95**

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier

Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	27.50	28.50	37.50	42.95	52.75	61.75
Skylight (1B), UV SH-PMC	49.95	54.50	59.95	71.50	89.95	99.95
Polarizer (Rotating)	45.95	53.95	59.95	69.95	79.95	82.95
Circular Polarizer	68.95	74.95	78.95	92.95	109.95	125.95
Circular Polarizer SH-PMC	106.95	112.95	122.95	139.95	154.95	177.95
Circular Polarizer Slim	68.95	74.95	78.95	92.95	109.95	125.95
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	27.50	28.50	37.50	42.50	52.75	61.75
#11 Yel/Grn, #15 Dark Yel, #22 Orange	27.50	28.50	37.50	42.50	52.75	61.75
81A, 81B, 81C	27.50	28.50	37.50	42.50	52.75	61.75
Digital Filter	111.95	114.95	118.95	134.95	157.95	189.95

B+W

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KR1.5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KR1.5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
81A, B, KR3, 6, 12, 15, KB1.5, 3, 6, 12, 15, 20	22.95	24.95	29.95	36.95	46.95	52.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .3 (101), .6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
ND .9 (103), 1.8 (106)	43.95	45.95	72.95	74.95	94.95	104.95
ND 3.0 (110), 4.0 (113), 6.0 (120)	43.95	45.95	72.95	74.95	94.95	104.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	22.95	24.95	29.95	36.95	46.95	52.95

cokin

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System. **1) "A" Series** for lens diameters from 36mm to 62mm. **2) "P" Series** for lens diameters from 48mm to 82mm. **3) "Z-PRO" Series** for lens diameters from 49mm to 96mm

Filters

Series	"A"	"P"	Z-Pro
001 Yellow	12.95	18.95	33.50
002 Orange	12.95	18.95	33.50
003 Red	12.95	18.95	33.50
004 Green	12.95	18.95	33.50
005 Sepia	12.95	18.95	34.95
006 Yellow-Green	12.95	18.95	33.50
020 Blue 80A	13.95	18.95	33.95
021 Blue 80B	13.95	18.95	33.95
022 Blue 80C	13.95	18.95	33.95
023 Blue 82A	13.95	18.95	33.95
024 Blue 82B	13.95	18.95	33.95
026 Warm 81A	13.95	18.95	33.95
027 Warm 81B	13.95	18.95	33.95
028 Warm 81C	13.95	18.95	33.95
029 Orange 85A	13.95	18.95	33.95
030 Orange 85B	13.95	18.95	33.95
035 Warm 81D	13.95	18.95	33.95
036 FLW	13.95	18.95	33.95
045 Sepia Light	13.95	18.95	33.95
046 FLD	13.95	18.95	33.95
047 Gold	13.95	18.95	—
056 Star 8	19.95	22.95	—
057 Star 4	19.95	22.95	—
059 Softstar	19.95	22.95	—
060 CS Incolor 1	14.95	19.95	—
063 CS Grey 2	14.95	19.95	—
083/830 Diffuser 1	17.95	19.95	—
084/840 Diffuser 2	17.95	19.95	—
085/850 Diffuser 3	17.95	19.95	—
086 Pastel 1	17.95	19.95	46.50
087 Pastel 2	17.95	19.95	46.50
103 Close-up +3	17.95	23.95	—
120 Grad G1 Grey	19.95	23.95	—
121 Grad G2 Grey	19.95	23.95	—
122 Grad B1 Blue	19.95	23.95	49.95
123 Grad B2 Blue	19.95	23.95	49.95
124 T1 Tobacco	19.95	23.95	49.95
125 T2 Tobacco	19.95	23.95	49.95
126 M1 Mauve	19.95	23.95	—
127 M2 Mauve	19.95	23.95	—
150 Fog 1	18.95	23.95	—
151 Fog 2	18.95	23.95	—
152 Grey ND2x	13.95	17.95	37.50
153 Grey ND4x	13.95	17.95	37.50
154 Grey ND8x	13.95	17.95	37.50
160 Linear Pol	26.95	38.95	—
164 Circular Pol	33.95	68.95	—
173 VC Blue/Yellow	26.95	43.95	—
185 Radial Zoom	15.95	20.95	—
194 Gelatin Holder	11.95	11.95	—
197 Sunset 1	21.95	25.95	51.50
198 Sunset 2	21.95	25.95	51.50
220 Mirage	32.95	—	—
346 Double Exposure	12.95	11.95	—

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

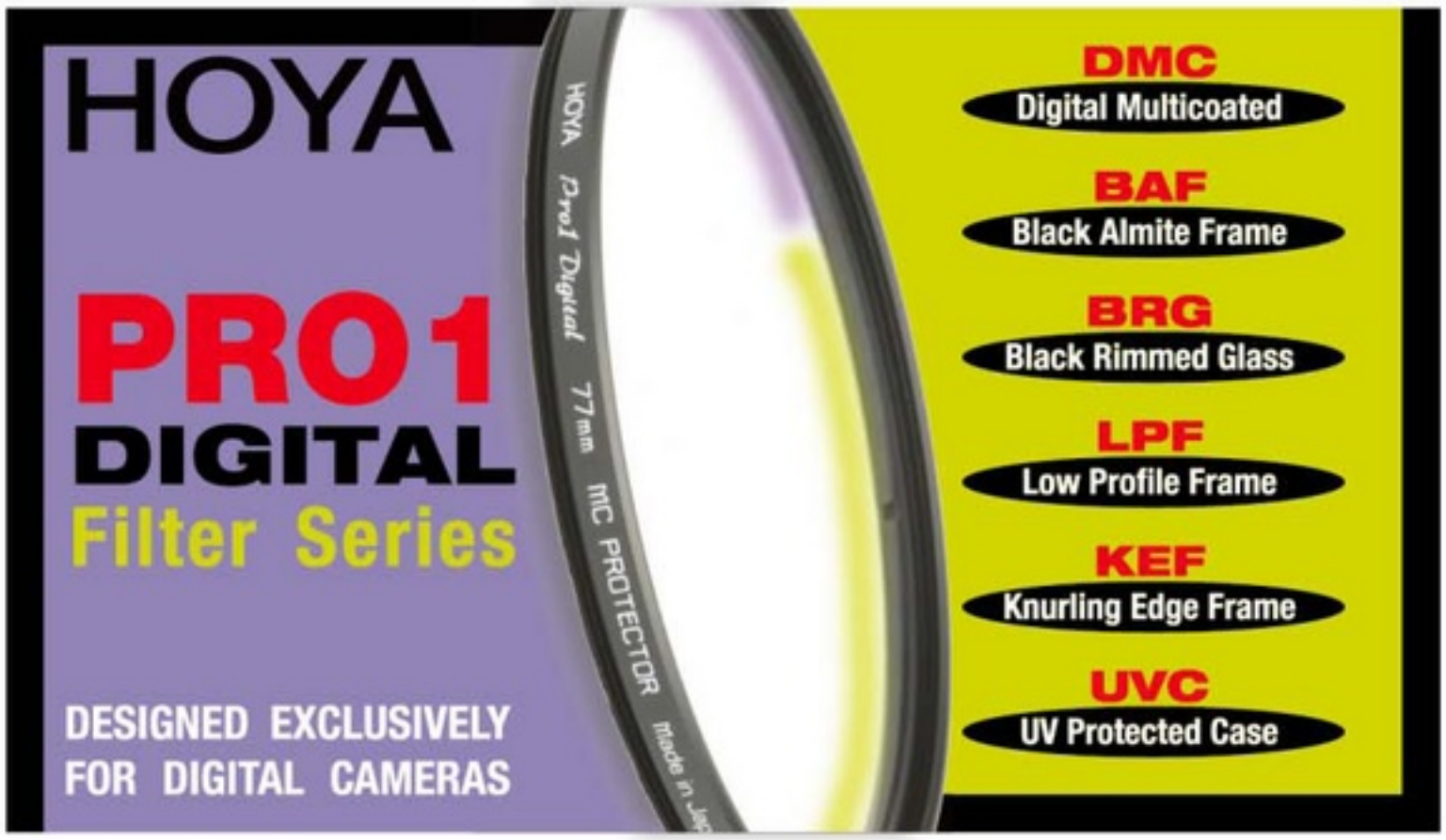
	58	62, 67	72	77	82
UV, Skylight (1B)	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) HMC	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) Super HMC	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50
UV, Skylight (1B) Ultra Thin	34.50	40.50	49.50	52.50	—
UV + Circular Polarizer Ultra Thin	77.95	95.95	137.95	172.50	—
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95
"Moose" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	25.50	35.95	43.50	44.95	61.50
Close Up Set	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	64.50	85.50	—	—	—
Cross Screen	19.50	29.95	37.50	44.95	56.95
Diffuser	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	19.50	29.95	37.50	44.95	56.95
Fluorescent FL-D, FLW HMC	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	44.95	58.50	64.50	77.95	—
Neutral (Clear) Ultra Thin HMC	34.50	40.50	49.50	52.50	—
Neutral Density 2x, 4x, 8x	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	25.50	34.95	43.50	52.50	61.50
Soft A, B	34.50	44.95	52.50	55.50	—
Soft Spot Set	37.50	49.50	58.50	64.50	—
Star 6, Star 8	25.50	37.50	43.50	49.50	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

	52, 55	58	62, 67	72, 77	82
Hot Mirror (for Digital Cameras)	65.00	77.10	125.30	176.10	276.40
UV Protector	9.63	12.10	15.40	31.10	48.13
UV Protector Thin Wide-Angle	—	18.20	23.20	46.80	—
Skylight (1A), UV Haze 1	10.60	12.80	16.40	29.40	44.60
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	25.80	34.00	60.80	—
Warm UV, Haze 2A	23.90	25.50	36.20	63.10	87.50
Circular Polarizer (Rotating mount)	35.35	37.10	50.75	68.08	116.73
Circular Polarizer Thin Wide-Angle	—	66.00	90.10	121.00	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.22	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.20	15.40	28.30	38.30	52.30
#12 Yellow, #16 Orange, #21 Orange	23.90	25.50	36.20	63.10	87.50
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	23.90	25.50	36.20	63.10	87.50
Color Conversion 80A, 80B, 81A, 81B	14.20	15.40	28.30	38.30	52.30
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	23.90	25.50	36.20	63.10	87.50
#812 Warming	14.20	20.55	28.30	38.30	52.30
#87 Infra-Red	110.80	121.90	133.50	160.20	—
Close-Up Lens Sets (+1, +2 & +4)	44.70	57.00	73.30	104.50	—
Graduated: Blue, Sunrise	39.90	44.90	54.90	71.60	—
Graduated ND 0.6	39.90	44.90	54.90	71.60	88.60
Enhancing	62.10	91.90	96.20	111.10	121.70
FL-D Fluorescent (for Daylight Film)	18.90	22.50	28.30	45.40	82.00
Neutral Density 0.3, 0.6, 0.9	14.20	15.40	21.70	38.30	52.30
Sepia 1, 2, 3	35.50	42.80	54.60	71.60	—
Soft FX 1, 2, 3	40.20	48.70	60.50	81.80	112.30
Star Effect 4 Pt. 2mm	26.50	29.60	45.90	77.80	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	49.70	54.60	68.30	89.90	118.20
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	49.70	54.60	68.30	89.90	118.20
Hollywood FX North Star	82.20	91.90	128.10	166.40	174.27
Hollywood FX Vector Star	68.60	77.00	106.80	138.70	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	49.70	54.60	68.30	89.90	118.20
Hollywood FX Ultra Contrast 3	49.70	54.60	68.30	89.90	118.20
Hollywood FX Warm Polarizer (Rotating Mount)	36.10	43.70	53.90	71.10	93.90
Hollywood FX Warm Soft FX 1, 2, 3	40.20	48.70	60.30	81.80	112.30

10 Year Warranty
Made in U.S.A.



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Meters

SEKONIC
L358 Flash Master Meter

- Digital Incident, Reflected and Flash Light Meter
- Weatherproof
- Built-in adjustable incident dome
- Rotating 270° Receptor Head
- Weight 5.4 oz

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Polaris Digital Exposure	159.95
Polaris 2 Digital with Backlight	239.95
Polaris Dual S	299.95
GOSSEN	
DigiSix Ultra Compact	159.95
DigiFlash/Ambient	199.95
DigiPro F	258.95
Luna Star F II	459.95
Mavolux 5032C Digital	678.95
Color Pro 3F	1199.95
SEKONIC Distributed by Mamiya 3-Year Warranty	
L208 Twin Mate	99.95
L308S Flashmate	189.00
L398M Studio Deluxe II	179.00
L358 Flash Master	259.00
L558R DualMaster	499.00
L758R DR	499.00

SLR Lenses & Flashes

Vivitar
DF120 Digital Slave Flash

- Acts as a Slave to all Digital Cameras that have a Built-In Flash
- Guide No. 40
- Bounce Head
- Swivel Head
- 5 second Recycle Time
- Includes Bracket & Multi-Angle Stand
- Weight 1.6 oz

QUANTUM
Q-Flash TTL X-5D Digital Flash

- Parabolic Reflector Flash
- Bounce & Swivel Head
- Automatic Mode
- TTL Mode
- Program Mode
- Exposure Confirmation
- Up to 400 w/s, Full Power, Manual
- Weight 16 oz

Digi-Slave
L-Ring LED Ringlight

- Works with any digital or film camera
- Recommended for cameras with smaller lenses
- 16 high power white LEDs
- 52mm threads
- Variable power dial
- Powered by 9V battery

Vivitar
Shoe Mount Flashes

DF120 Digital Slave	34.95
2800 Auto	29.95
728 AF for Maxxum	39.95
730 AF for Maxxum, Pentax	49.95
850 AF for Nikon	109.95
285 HV Manual	89.95
Ringlight Flashes	
5000 Macro Ring Flash	69.95
6000 AF TTL Macro Ringlight	79.95

QUANTUM
Quantum Q-flash T5D Kits

with Turbo Battery	1029.95
with Turbo Compact Battery	1032.95
with Turbo 2x2 Battery	1179.95
Quantum Batteries	
Battery 1 Compact	182.00
Battery 1	208.00
Battery 2	238.00
Turbo Battery	411.00
Turbo Compact with Charger	411.00

Digi-Slave
for Digital Cameras

Ringlight Flashes	
L-Ring LED #LS20	$119.95
Mini L-Ring Ultra #US200	$149.95
RF-50 #DIRF50	$199.95
L-Ring Ultra II #LRU255	$249.95
Shoe Mount Slave Flashes	
Deluxe 3000 #DID3000	$129.95

STO-FEN
OMNI-BOUNCE

The Omni-Bounce creates a diffused bare bulb effect, giving even coverage across the entire frame, with lenses from 15mm to 200mm in the 35mm format **$16.95**

OM-422	Sunpak Shoe Mount Flash
OM-522	Sunpak Handle Flash
OM-B	Vivitar 283, 285, Canon 420, 430EZ
OM-CT45	Metz CT45, CL45
OM-CT60	Metz CT60, CL60
OM-MZ70	Metz 70MZ-4, 70MZ-5
OM-PZ4	Sunpak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 800X
OM-600	Nikon SB-600
OM-EX	Canon 420EX
OM-EW	Canon 430EX
OM-EY	Canon 580EX
OM-EZ	Canon 540EZ
OM-MZ6	Minolta 5600HS
OM-UNI	Universal

SIGMA
10-20mm f/4-5.6 EX HSM DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Minimum focus 9.4"
- HSM (Hyper Sonic Motor) System
- 102.4°-63.8° Angle of View
- 77mm filter diameter
- Weight 16.6 oz

SIGMA
17-70mm f/2.8-4.5 Macro DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Minimum focus 7.9"
- Magnification ratio of 1:2.3
- 72.4°-20.2° Angle of View
- 72mm filter diameter
- Weight 16 oz

SIGMA
18-200mm f/3.5-6.3 IF Asph. DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 17.7" to Infinity
- Magnification ratio of 1:4.4
- 69.3°-7.1° Angle of View
- 62mm filter diameter
- Weight 14.4 oz

SIGMA
24-70mm f/2.8 EX Aspherical DF DG Lens

- *Desirable for Digital SLR Cameras*
- Focus 15.7" to Infinity
- DF (Dual Focus) System
- Magnification ratio of 1:3.8
- 84.1°-34.3° Angle of View
- 82mm filter diameter
- Weight 25.6 oz

SIGMA
EF-500 DG ST Flash

- TTL auto flash exposure control
- Bounce Head
- Swivels 180° left and 90° to the right
- GN: 165 @ 105mm (ISO 100)
- Flash Duration 1/700 sec.

Available for Canon, Minolta, Nikon, Pentax & Sigma **$149.95**

SIGMA
EF-500 DG Super Flash

- Bounce & Swivel Head
- Modeling Light
- Auto Power Off
- AF Assist Lamp
- Illuminated LCD panel
- Strobe Effect Features enable reduced power settings

Available for Canon, Minolta, Nikon, Pentax & Sigma **$239.95**

SIGMA
EM-140 DG TTL Ringlight

- Wireless TTL flash control (4 channels), with Manual Exposure possible
- Modeling light, also provides AF assist
- Backlight illuminated LCD panel
- EM-140 DG Fully dedicated with E-TTL II Canon EOS with i-TTL/D-TTL Nikon

Available for Canon, Nikon, & Sigma **$359.95**

SIGMA

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DC Models – for Digital SLRs Only **DG Models –** Optimized for Digital SLRs

^"D" Type	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DG 8/3.5 EX Circular Fish-Eye **	679.00	679.00^	—	—	—	679.00
DG 15/2.8 EX Diagonal Fish-Eye **	549.00	549.00^	549.00	—	549.00	549.00
DG 20/1.8 EX DF RF Aspherical (82ø)	409.00	409.00^	409.00^	—	409.00	409.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	339.00	339.00^	339.00^	—	339.00	339.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	269.00	269.00^	269.00^	—	269.00	269.00
DC 30mm f/1.4 EX HSM (62ø)	429.00	429.00^	429.00	429.00	429.00	429.00
DG 50/2.8 EX Macro (55ø)	269.00	269.00^	269.00	—	269.00	269.00
DG 70/2.8 EX Macro (62ø)	429.00	429.00^	429.00	—	429.00	429.00
DG 105/2.8 EX Macro (58ø)	399.00	399.00^	399.00	399.00	399.00	399.00
DG 150/2.8 EX APO Macro HSM (72ø)	599.00	599.00^	—	—	—	599.00
DG 180/3.5 EX APO IF Macro HSM (72ø)	799.00	799.00^	799.00	—	799.00	799.00
DG 300/2.8 APO EX HSM	2599.00	2599.00^	—	—	—	—
DG 500/4.5 APO EX HSM	4199.00	4199.00^	—	—	—	4199.00
DG 800/5.6 APO EX HSM	6479.00	6479.00^	—	—	—	—
DC 10-20/4-5.6 EX HSM (77ø)	499.00	499.00^	499.00	—	499.00	499.00
DG 12-24/4.5-5.6 EX **	689.00*	689.00^*	689.00^	—	689.00	689.00*
DG 15-30/3.5-4.5 EX DF Aspherical **	499.00	499.00^	499.00^	—	499.00	499.00
DG 17-35/2.8-4 EX Aspherical (77ø)	479.00*	479.00^*	479.00	—	479.00	479.00*
DC 17-70/2.8-4.5 Macro (72ø)	389.00	389.00^	389.00	—	389.00	389.00
DC 18-50/3.5-5.6 (58ø)	109.00	109.00^	109.00	109.00	109.00	109.00
DC 18-50/2.8 EX Macro (72ø)	419.00	419.00^	—	—	—	—
DC 18-125/3.5-5.6 IF Aspherical (62ø)	279.00	279.00^	279.00	279.00	279.00	279.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	379.00	379.00^	379.00	—	379.00	379.00
DG 20-40/2.8 EX DF Aspherical (82ø)	439.00	439.00^	439.00	—	439.00	439.00
DG 24-60/2.8 EX (77ø)	399.00	399.00^	399.00^	—	399.00	399.00
DG 24-70/2.8 EX Aspherical (82ø)	429.00	429.00^	429.00^	—	429.00	429.00
DG 28-70/2.8-4.0 EX (58ø)	129.00	129.00^	129.00^	—	129.00	129.00
DG 28-70/2.8 EX (67ø)	329.00	329.00^	329.00^	—	329.00	329.00
DG 28-200/3.5-5.6 Aspherical HZ Macro (62ø)	249.00	249.00^	249.00^	—	249.00	249.00
DG 28-300/3.5-6.3 Macro (62ø)	279.00	279.00^	279.00^	—	279.00	279.00
DC 50-150/2.8 EX HSM (67ø)	679.00*	679.00^	—	—	—	679.00
DG 50-500/4-6.3 EX APO RF (86Cø)	999.00*	999.00^*	999.00	999.00	999.00	999.00*
DC 55-200/4-5.6 (55ø)	149.00	149.00^	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro HSM (77ø)	889.00*	889.00^*	—	—	—	889.00*
DG 70-300/4-5.6 DL Macro Super II (58ø)	139.00	139.00^	139.00	—	139.00	139.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	219.00	219.00^	219.00	—	219.00	219.00
DG 80-400/4.5-5.6 EX OS (77ø)	999.00	999.00^	—	—	—	999.00
DG 100-300/4 EX IF APO (82ø)	1099.00*	1099.00^*	—	—	—	1099.00*
DG 120-300/2.8 EX APO IF (105ø)	2699.00*	2699.00^*	—	—	—	2699.00
DG 135-400/4.5-5.6 APO Aspherical (77ø)	589.00	589.00^	589.00	—	589.00	—
DG 170-500/5-6.3 APO Aspherical (86Cø)	769.00	769.00^	769.00	—	769.00	769.00
DG 300-800/5.6 APO EX HSM	6999.00	6999.00^	—	—	—	6999.00
DG 1.4x EX APO Tele-Converter	189.00	189.00^	189.00	—	189.00	189.00
DG 2x EX APO Tele-Converter	209.00	209.00^	209.00	—	209.00	209.00

* HSM Model
** Rear Slip-in Gelatin Filter Slot

SLR Lenses & Flashes

Metz — Rebates Expire 12-31-06

54 MZ-4 TTL Shoe Mount Digital Flash

- Shoe Mount
- Guide No. 177
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Wireless full TTL triggering
- Available for Nikon, Canon, Minolta, Pentax
- Weight 21.6

Metz — Rebates Expire 12-31-06

76 MZ-5 TTL Handle Mount Digital Flash

- Guide No. 249 @ 105mm
- Automatic & wireless TTL control • Rapid mode
- Flash bracketing
- Integrated slave
- Bounce & Swivel Head
- Infared AF assistance
- Zoom Head (24-105mm) flash senses focal length & adjusts

SUNPAK

PZ-40x II AF TTL Shoe Mount Flash

- Guide No. 133
- AF Assist Light
- Automatic Shutdown Mode • Large Illuminated LCD panel
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Weight 7.2 oz

SUNPAK

DX-12R TTL Macro Ringlight

- Accepts Lenses with Filter Diameters up to 77mm
- Guide No. 40
- Full Exposure Accuracy
- Power Ratio Control Over a 5 f/stop range
- 8.5 second Recycle Time
- Weight Ringflash 5.1 oz Power supply 9.4 oz

LumiQuest

Pocket Bouncer	19.95
Ultrasoft	22.95
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Pro Max System	47.95
Mini Softbox	19.95
Softbox	29.95
Softbox 2	30.95

CUSTOM BRACKETS

Rotation & Bracket Systems

QRS3S for 35mm & Digital SLR	164.95
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Camera Mounting Plates

C3SS for 35mm Bodies	29.95
C3SCD for Canon Digital	32.95
C3SND for Nikon Digital	34.95

Stroboframe

Brackets

Quick Flip 350	47.95
Quick Flip 120	61.95
Folding Flip	78.95
"Camera Flip"	72.95
Press-T	91.95
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Pro-RL	138.95
Pro-SQ	118.95
Pro-T	79.95
RL-2000	129.95
Vertaflip PHD Professional/Heavy-Duty	54.95
VH-2000 Stroboflip	76.95
Flash, Umbrella Bracket for Light Stand #STBFULS	44.95

Accessories

Camera Anti-Twist Plates	12.95
300QRC Quick Release Set	64.95

Metz — Rebates Expire 12-31-06

Shoe Mount Flashes

28 AF-3 TTL Digital	129.95
28 SC-2 Digital Slave Flash	129.95
36 AF-4C TTL	144.95
44 MZ-2 Manual/Auto	274.95
54 AF-1 TTL	289.95
54 MZ-4 TTL Standard	379.95
54 MZ-4 TTL Digital	Reg. 389.95
Less $40 Rebate	Final 349.95

Handle Mount Flash System

45 CL-4 TTL Digital*	Reg. 598.95
Less $50 Rebate	Final 548.95
60 CT-4 Dryfit*	1026.95
70 MZ-5*	549.95
76 MZ-5 TTL Digital	Reg. 899.95
Less $76 Rebate	Final 823.95

*** Includes Battery & Charger**

SUNPAK — * Requires Module

E-Flash Flat Panel Kit #MCEFKIT*	74.95

Shoe Mount AF Flashes

Digital Flash #018ST Fits most Digital Cameras	29.95
355 AF TTL 46.50 433 AF TTL	86.50
MZ-440 AF TTL	79.95
PZ-4000 AF TTL	109.95
PZ-5000 AF TTL	147.50
PF-30x TTL for Nikon, Canon	129.95
PZ-40x II AF TTL Black or Silver	179.95

Handle Mount Flashes

544 Auto 129.95 555 TTL*	169.95
622 Super Pro TTL w/Zoom Head	299.95

Parbolic Reflector Flashes

120J Auto Kit with TR-PAK IIA	259.95
120J TTL Pro Flash Head	209.95
120J TTL Pro with TR-PAK IIA	299.95

Ringlight Flashes

DX-8R TTL Macro	169.95
DX-12R TTL Macro*	229.95

Lensbabies

New!

Want a fun little lens that will add a creative spark to your repertoire?

Lensbaby 3G Selective Focus SLR Camera Lens!

Bend • Lock • Fine Focus

Bring one area of your photo into sharp focus, and you can move that "sweet spot" of focus around the picture by bending the flexible lens tubing. You will get a unique new look, with gorgeous blurring, glowing highlights, & subtle, prismatic color distortions, all without software manipulations.

- Focus Type: Manual/Fingertip with 2 additional types of fine focusing
- Focal Length: around 50mm • Interchangeable levitating magnetic Aperture: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22 • Min. Focus 12"

Available for most 35mm & digital SLR cameras #LB3G **$269.95**

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Maxxum Flash System

	IMP	USA
1200 AFN Macro Ring Light	179.95	199.95
RC-1000S Remote Cord 1.6'		39.95
OC-1100 Off Camera Cable		36.95

AF Lenses (USA)

20/2.8 (72ø)	549.95
100/2.8 Macro (55ø)	549.95
17-35/2.8-4 D (77ø)	399.95
24-50/4 (55ø)	169.95
24-105/3.5-4.5 D (62ø)	349.95
28-75/2.8 D (67ø)	379.95
28-100/3.5-5.6 D (55ø)	89.95
75-300/4.5-5.6 (55ø)	139.95

PHOENIX

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49ø)	119.95	139.95	149.95	139.95	139.95
500/8 Mirror Manual w/Mount (30.5øR)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77ø)	139.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6. (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	159.95	169.95	159.95	—
28-210/3.5-5.6 (72ø)	134.95	149.95	159.95	149.95	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	99.95	99.95	—
100-300/5.6 (55ø)	109.95	114.95	129.95	114.95	114.95
650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

Tokina

12-24mm f/4.0 Pro DX Digital Lens

- *Exclusively designed for Digital SLRs*
- Fast internal focusing with one-touch "Focus Clutch Mechanism"
- Two Aspherical lens elements
- Weight 20.1 oz

Tokina

10-17mm f/3.5-4.5 ATX DX Digital Lens

- *Exclusively designed for Digital SLRs*
- A full-frame fish-eye lens that gives the photographer a 180°; field of view with dramatic curvature of field or "fish-eye" effect
- Water Proof optical coating

TAMRON

17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON

28-300mm f/3.5-6.3 XR Di Lens

- *Desirable for Digital SLR Cameras*
- Focus 19.3" to Infinity
- Magnification ratio of 1:2.9
- 75°-8° Angle of View
- 62mm filter diameter
- Weight 14.8 oz

Tokina

DX – Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
100/2.8 Pro D (55ø)	399.95	399.95
300/2.8 Pro ATX (112ø, Rear 35.5ø)	2099.95	2099.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 12-24/4.0 Pro (77ø)	499.95	499.95
19-35/3.5-4.5 (77ø)	149.95	149.95
80-400/4.5-5.6 ATX D (72ø)	649.95	649.95

TAMRON

6 YEAR WARRANTY

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

TAMRON REBATES — Rebates Expire 12-31-06

AF Lenses	Reg. Price	Less Rebate	Final Cost
14/2.8	1099.00	$200	899.00
90/2.8 Di Macro	489.00	$40	449.00
300/2.8 LD	—	$500	—
11-18/4.5-5.6 Di-II	569.00	$30	539.00
17-35/2.8-4 Di	299.00	$10	289.00
24-135/3.5-5.6	399.00	$30	369.00
28-75/2.8 XR Di	399.00	$30	369.00
28-105/2.8 LD	699.00	$200	499.00
28-300/3.5-6.3 XR Di	399.00	$30	369.00
55-200/4-5.6 LD Di-II	189.00	$30	159.00
200-500/5-6.3 Di	879.00	$30	849.00

Rebates Expire 12-31-06

AF Lenses (* Price After Rebate)	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	899.00*	899.00*	899.00*	899.00*
Di 90/2.8 Macro (55ø)	449.00*	449.00*	449.00*	449.00*
Di 180/3.5 LD IF Macro (72ø)	699.00	699.00	699.00	—
300/2.8 LD (112ø, Rear 43ø)	2499.00*	2299.00*	—	—
Di-II 11-18/4.5-5.6 (77ø)	539.00*	539.00*	539.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	289.00*	289.00*
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	—	—
Di-II 18-200/3.5-6.3 (62ø)	399.00	399.00	399.00	399.00
24-135/3.5-5.6 (72ø)	369.00*	369.00*	369.00*	369.00*
Di 28-75/2.8 XR (67ø)	369.00*	369.00*	369.00*	369.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
28-105/2.8 Aspherical LD IF (62ø)	—	—	499.00*	—
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	299.00	299.00	—	—
Di 28-300/3.5-6.3 XR (62ø)	369.00*	369.00*	369.00*	369.00*
Di-II 55-200/4-5.6 LD Macro (52ø)	159.00*	159.00*	159.00*	—
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
1.4x Converter	129.00	129.00	129.00	129.00
SP 1.4x AF Pro Converter	189.00	189.00	—	—
SP 2x AF Pro Converter	219.00	219.00	—	—

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Bags & Cases

Quick Dial 73

tamrac 5684 Digital Zoom 4 Holster Pack

- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- Dual Foam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz

lowepro DryZone Rover Backpack

- DryPod waterproof lower compartment
- Includes hydration system, designed by Hydrapack with a capacity of up to 50 oz.
- Holds Pro digital or 35mm SLR camera body with 3-4 additional lenses (up to an 80-200mm f/2.4), tripod & accessories

tamrac

Backpacks

5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	51.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	59.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	89.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	44.95
5574 Expedition 4 (B)	10 x 5 x 11"	109.95
5575 Expedition 5 (B)	11 x 5 x 13.5"	129.95
5577 Expedition 7 (B)	11 x 6.2 x 16"	179.95

Holster Packs

5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	19.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	24.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	29.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	34.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11"	39.95

Sling Packs Series

5744 Velocity 4 - Micro (B, BL)	5.75 x 3 x 5"	24.95
5746 Velocity 6 - Compact (B, BL)	7.5 x 4 x 7"	34.95
5747 Velocity 7 - Photo (B, BL)	8.5 x 4.75 x 9.25"	49.95
5749 Velocity 9 - Pro (B, BL)	13 x 6.4 x 12.5"	64.95

lowepro

Backpacks

Micro 100 (B, FG/B, R/B)	8.5 x 4.5 x 10.5"	44.95
Orion Trekker (B/G, FG/B) II	12 x 6.5 x 10.5+5.75"	60.95
Mini Trekker Classic (B)	11 x 5 x 14.5"	79.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	110.95
Rover AW II (B/G, B/K)	11 x 5.5 x 11+10"	115.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	234.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	189.95
Photo Trekker AW II (B)	12 x 6 x 19"	229.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12" Bottom 11.8 x 6.9 x 8.7"	199.95

Shoulder Bags (B, FG/B, N/B, G/B, R/B)

Nova Micro AW	5 x 3.5 x 6"	24.95
Nova Mini	6.5 x 3.5 x 6.5"	27.95
Nova 1 AW	7.75 x 4 x 6.5"	32.95
Nova 2 AW	8.5 x 4.25 x 7.75"	38.95
Nova 3 AW	9 x 6 x 7.5"	43.95
Nova 4 AW	11.5 x 6 x 7.75"	54.95
Nova 5 AW	14 x 6 x 8.5"	64.95

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Tripods

Quick Dial 73

Manfrotto 055MF4 Magfiber Pro Carbon Fiber Tripod

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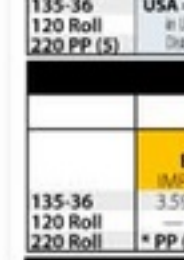

- Max. Height 65"
- Min. Height 4.3"
- Folded Length 21.3"
- Capacity 15.5 lbs
- 4 Leg Sections
- Flip Lever Locks
- Sliding Center Column
- Weight 4.4 lbs

GITZO G1298 Reporter Basalt Tripod

- Max. Height 58.3"
- Min. Height 16.5"
- Folded Length 19.3"
- Capacity 12.1 lbs
- 4 Leg Sections
- Twist Leg Locks
- Sliding Center Column
- Weight 3.4 lbs

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Modo Digital Tripods

785SHB Mini Tripod	45"	76.95
785B Maxi Tripod	59.2"	78.95
790B Monopod	57.3"	32.95

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055MF3 Magfiber Pro 3-Section	66.5"	315.95
055MF4 Magfiber Pro 4-Section	65"	341.95
190MF3 Magfiber Pro 3-Section	56"	276.95
190MF4 Magfiber Pro 4-Section	51.6"	288.95

"Digi" Digital Tripods with Ball Head & Case

718SHB Black Compact 4-Section	48.5"	99.95
718B Black 4-Section	65.5"	99.95
728B Black 4-Section	64.8"	118.95
785B Black 5-Sec. with Grip Ball Head	59.2"	78.95

Tripods Legs Only (Black)

3001BN 3-Section	57"	93.95
3021BPro 3-Section	69.2"	157.95
458B Neotec Pro 3-Section	61.4"	329.95

Tripod Heads

486RC2 Compact Ball Head	64.95	322RC2 Gripaction Ball Head	109.95
488RC2 Midi Ball Head	100.95	484RC2 Mini Ball Head	54.95

GITZO

Basalt Series

G1097 Weekend Compact	46.9"	290.95
G1297 Reporter	61"	357.95

Mountaineer Series

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G1157 CF Sport 6x	58.3"	432.95
G1257 CF Tele Studex 6x	59.4"	484.95
G1258 CF Reporter 6x	60.6"	542.95
G1327 CF Studex 3	70.6"	604.95

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G1340 Studex 3	60"	356.95
G1348 CF Studex 3 Compact	65.7"	688.95
G1548 CF Tele Studex 5	58.8"	812.95

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G1564 Studex 3	63.4"	126.95
G1568 CF Reporter 2	65"	236.95

Ball Heads

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Quick Dial 821

Optoma EZ Pro 719 DLP Projector

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- 1024 x 768 Resolution • 2500:1 Contrast Ratio
- Keystone Correction 15° • 28 dB Audible Noise
- Dimensions 9 x 3.7 x 8.26"

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- 0.7" TFT Poly x 3 (16:9) • 700 ANSI Lumens
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- Keystone Correction 20° • 28 dB Audible Noise
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Sony VPL-ES3	749.95	**Panasonic**	
Sony VPL-CX21	1179.95	PTLB-50SU	749.95
		PTLB-50U	1099.95
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PLV-Z4	1449.95
Sony	
VPL-HS60	1795.00

Film Color & B&W

Quick Dial 71

COLOR PRINT FILM

	AGFA Optima 400	Kodak Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP	Portra 100T	FUJIFILM Reala CS 100	Superia CN 100	Superia CA 200	Superia CH 400	Superia GZ 800	Press GZ 800
135-24	—	1.79	1.69	1.99	—	—	1.59	1.59	1.89	3.99	—
135-36	4.79	—	2.79	2.49	6.95	2.59	1.69	1.79	1.99	—	3.09

IMP = Imported from Europe. USA = Manufactured in USA for Domestic Distribution.

	Kodak Portra 160NC	160VC	400NC	400VC	800	Ultra Prof. 100UC	400UC	FUJIFILM Pro 160C	160S	400H	800Z
135-36	5.26	5.26	5.75	5.75	5.99	4.89	4.89	4.79	3.99	3.49	4.49
120 Roll	3.99	3.99	4.30	4.30	4.99	3.99	3.89	3.29	2.99	3.29	3.79
220 PP (5)	40.45	40.45	42.95	42.95	47.95	—	—	6.19	5.99	5.29	6.99

PROCESSING MAILERS

Fuji Slide 36 Exposures	4.49
Kodak SlidePK-36 (35mm)	8.99
Kodak Print	
DP-36/40 (35mm/APS)	9.99
A&I Slides E6 Processing	
35mm	8.99
120 8.99 220	17.98
A&I Color Print C41 Processing	
35mm	11.95
120 12.95 220	25.90

COLOR SLIDE FILM

	Kodak Elite Chrome EB 100 IMP	EB 100 USA	Elite Chrome ED 200 IMP	Kodachrome KR 64 USA	Kodachrome KL 64 USA	Ektachrome Professional EPY 64 Tungsten	E Series 100 VS	E Series 100 G	E Series 100 GX	Ektachrome Professional EPP 100	FUJIFILM Fujichrome Sensia RA 100	Sensia RM 200	Sensia RH 400	Fujichrome Professional Velvia RVP 100	Astia 100F	Provia F100	Provia F400
135-36	3.59	3.99	5.49	6.49	7.19	10.59	6.29	5.99	5.99	10.95	3.49	4.99	6.49	5.29	4.95	4.19	6.99
120 Roll	—	—	—	—	—	5.65	4.69	4.39	4.39	5.79	—	—	—	3.99	3.99	2.99	4.99
220 Roll	* PP (5)	—	—	—	—	—	46.69*	44.95*	—	57.95*	—	—	—	7.99	7.59	6.69	—

BLACK & WHITE PRINT FILM

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135-36	—	4.69	4.49	3.49	4.39	4.59	5.45	4.69	4.89	3.69	4.69	4.89	5.99	4.69	11.49	3.99	2.99	3.99
120 Roll	6.49	3.09	3.09	2.75	2.85	2.99	3.55	2.99	—	2.95	2.99	—	—	3.99	—	2.49	2.54	—

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Canon ZR-500 Kit
Mini-DV Camcorder

Kit Includes:
- DC-20 DVD-R/W with Supplied Accessories
- Tiffen 27mm UV-P Filter • Lens Cleaning Kit
- Impact BP-2L14 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Mack 4-Year Extended Warranty

#CAZR500K **$369.95**

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- Vidpro VID-70 Video Bag
- Impact BP-2L14 Battery (Additional)
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- GGI Mini DV Cleaning Kit
- Mack 2-Year Extended Warranty

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- Impact CGR-DU21 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
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Panasonic PV-GS500 Kit
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Quick Dial 813

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- Impact CGR-DU21 Battery (Additional)
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- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Mack 2-Year Extended Warranty

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Kit Includes:
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- Sunpak 7001DX Tripod with Case & Strap
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	EOS 1D Mark IIN	*	*
	EOS 5D	$ 300	$600
	EOS 30D	$ 100	$ 200
EF Single	EF 20 2.8 U	$ 20	$ 40
	EF 28 1.8 U	$ 20	$ 40
	EF 50 1.4 U	$ 20	$ 40
	EF 85 1.2 L IIU	$ 50	$ 100
	EF 85 1.8 U	$ 20	$ 40
	EF 100 2.0 U	$ 20	$ 40
	EF 135 2.0 LU	$ 25	$ 50
	EF 200 2.8 LIIU	$ 35	$ 70
	EF 300 4 LISU	$ 45	$ 90
	EF 400 5.6 LU	$ 45	$ 90
EF Zoom	EF 16-35 2.8 LU	$ 50	$ 100
	EF 17-40 4 LU	$ 45	$ 90
	EF 24-70 2.8 LU	$ 50	$ 100
	EF 24-105 4 L ISU	$ 50	$ 100
	EF 28-135 3.5-5.6 ISU	$ 20	$ 40
	EF 70-200 2.8 L IS U	$ 50	$ 100
	EF 70-200 2.8 LU	$ 45	$ 90
	EF 70-200 4 LU	$ 35	$ 70
	EF-S17-85ISU	$ 15	$ 30
	EF 75-300 4-5.6 III USM	$ 10	$ 20
	EF 100-400 f.5-5.6 L ISU	$ 40	$ 80
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	EF-S 60 Macro U	$ 10	$ 20
	EF 100 2.8 Macro U	$ 30	$ 60
	EF 180 3.5L Macro U	$ 50	$ 100
Speedlites	SPEEDLITE 580EX	$ 15	$ 30
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CF PUZZLE

How likely is it that I will bend the pins in my Nikon D200's CompactFlash card bay by frequently inserting and removing a CF memory card? Is this a common problem?

Francis Esprenzo
Cody, WY

Ian Lee, president of Essex Camera Services in Carlstadt, NJ, one of the busiest camera repair shops in the eastern U.S., reports that the problem of bent CF pins rarely comes up. CF bays in today's cameras are designed and manufactured with such precision that it's almost impossible to misalign male and female components. It can happen if dirt or sand gets lodged in one of your card's female connectors. When a camera's pins are bent (and can't be realigned by simply unbending them), the repair can get expensive, because it usually requires replacement of the entire main circuit board.

WITH THIS RING...

What are the differences between ring-type and nonring type AF lenses, and which should I buy? *Thomas Ingram*
Dover, DE

The super-silent autofocus motors in Canon USM, Nikon SWM, and Sigma HSM lenses are all driven by sonic vibrations, practically without whining gears and whirring gear shafts. These motors come in two varieties: ring- and nonring type. Nonrings are usually called pencil- or micromotors, because they incorporate a single tiny gear at the end of a pencil-like shaft.

Micromotors emit more sound than ring-type motors (though are still quieter than nonsonic, mechanically driven AF lenses). They don't allow manual focusing in the AF mode—that tiny gear can strip if a user applies too much force to it, especially if the motor is trying to focus in the opposite direction.

(Continued on page 154)

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Uses All Canon EF Lenses
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- **16.7 Million Pixel**

35mm full frame CMOS Sensor
4 FPS Continuous Shooting , for up-to 32 Shots
ISO speed range of 100 to 1600 with selectable 50 & 3200 settings
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- Second Generation **8.2 Megapixel** CMOS Sensor with DIGIC II Image Processor
- Professional Level High-speed Continuous Shooting
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8.2 MEGA PIXEL
- 1.6x focal coversion,
- Professional Level High-speed Continuous Shooting
- Records on JPEG, RAW, RAW+JPEG, eye level viewfinder w/ 95% coverage, built in flash, 2.5" TFT LCD w/ 5 level brightness, records on CF I & II,

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EOS DIGITAL REBEL XT

8.0 MP CMOS Sensor
- Smallest & Lightest EOS Digital Camera
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- 7-point AF covers a wide image area
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PowerShot S2 IS DIGITAL CAMERA

5.0 Mega pixels
- 10x optical zoom, • 4x digital zoom,
- 35mm equiv. 46-432mm zoom lens
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Call

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6.0 MEGA PIXEL
- 12x optical
- 4x digital zoom
- 36-432mm 35mm equiv.,

ISO 800, 2" vari-angle LCD,

Call

EOS DIGITAL REBEL XTi

10.1 MEGA PIXEL with EFS 18-55mm f/3.5-5.6 Zoom Lens - U.S.A. Warranty
- Large 2.5-inch LCD monitor
- Fast 3 frames-per-second shooting
- Dust Delete Data Detection
- 9-Point AF System
- Picture Style" Settings
- Compatible with EF & EF-S Lenses
- Direct Print Support with PictBridge Compatible Printers

PowerShot G7 DIGITAL CAMERA

10.0 MEGA PIXEL
- 6x optical
- Large 2.5-inch LCD
- Improved High-Resolution Movie Mode at 15 fps XGA,

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- 2.4 optical zoom, 10x combined zoom, Four attractive colors: Twilight Sepia, Olive Gray, Precious Rose, and Noble Blue. DIGIC III Image Processor with Face Detection Technology • 1.8" LCD screen

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- 3x optical zoom, 4X digital, 2" LCD.

include wireless print adapter connects to any canon pictbridge enabled printer for wireless printing

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- 35-105mm 35mm equiv., 2.5" LCD

Call

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- 4x digital zoom,
- 35-105mm 35mm equiv., 3" LCD,

High quality, ergonomically designed

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PowerShot SD700 IS DIGITAL ELPH

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- 4x digital zoom,
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- First Digital ELPH to feature Canon's Image Stabilizer Technology for steady, long-zoom shooting

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7.1 megapixel
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- 4x digital zoom,
- 28-105mm 35mm equiv., 2.5" LCD,
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Call

PowerShot SD900 DIGITAL ELPH

10.0 Megapixel,
- 3x optical
- 4x digital zoom,
- 7.7-23.1mm f/2.8-4.9 35mm equiv.,
- 2.5" LCD

Call

PowerShot A530

5.0 Megapixel
- 4x optical
- 4x digital zoom,
- 35-140mm 35mm equiv.,
- 1.8" LCD AA batteries

Call

PowerShot A540

6.0 Megapixel
- 4x optical
- 4x digital zoom,
- 35-140mm 35mm equiv.,
- 2.5" LCD AA batteries

Call

PowerShot A630

8.0 Megapixel
- 4x Optical Zoom
- Large 2.5 inch Vari-Angle LCD monitor
- 21 Shooting Modes
- VGA Movie Recording with Sound
- Shoot and View Widescreen Images
- Fast USB 2.0 Interface

Call

PowerShot A640

10.0 Megapixel
- 4x Optical Zoom
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- 21 Shooting Modes
- VGA Movie Recording with Sound
- Shoot and View Widescreen Images

Call

PowerShot A710 IS

7.1 Megapixel
- 6x Optical Zoom Lens
- Image Stabilizer Technology for Steady Shooting
- 2.5" LCD Screen
- USB 2.0 Interface

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True borderless prints up to 13" x 19"
PictBridge-compatible
8 color ChromaPLUS ink system
2 picoliter droplets
Print Resolution (up to) 4800 x 2400 dpi

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Pixma iP6600D Photo Inkjet 6 Color Printer with USB Interface, 8.5" x 14", 3.5" Viewer & Memory Card Port, for Mac & Windows.,

Premium Performance with 3.5" Color LCD Viewer for Easier Viewing
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Wireless photo printing from compatible infrared mobile phones
Dual paper path with built-in 2 sided printing
6 Individual ink tanks
Maximum 4800 x 1200 color dpi ..... **Call**

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Maximum 4800 x 2400 dpi FINE print head technology
Photo lab quality 11" x 14" color photo in approximately 1 minute 23 seconds
Support for fine art paper up to 13" x 19" with two separate paper paths, including front feeder for heavyweight paper types..... **Call**

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- LUCIA Pigment Ink Technology

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GR DIGITAL

A serious camera for photographers who want to be invisible.

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$699.95
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Key Features:
- Solid magnesium pocket-sized body
- 8.1 megapixel CCD sensor
- 28mm f/2.4 lens
- 2.5-inch LCD screen
- Manual control settings
- ISO range 64-1600
- Focusing to 1 inch
- Quick start-up, almost no lag time
- Hot shoe for external flash
- Optional 21mm lens, optical viewfinder

The new Ricoh GR Digital works quickly, quietly, and unobtrusively. If you want to shoot candids, you won't be noticed when you take advantage of the camera's fast 28mm f/2.4 lens and high sensitivity (up to ISO 1600) for flashless photography in low light. Turn off the shutter release sound, and use the optional optical viewfinder with the 2.5-inch LCD screen turned off and you will be practically invisible- and inaudible.

For photographers who want complete creative control, the Ricoh GR Digital puts manual aperture, shutter speed, white balance, ISO settings, focus, and EV adjustments right at your fingertips, so you won't waste time searching menus. And since this is a serious camera, it lets you shoot in RAW as well as JPEG formats.

All of this is packed into a small, elegant, simple, high-precision camera that doesn't call attention to itself, but does its job very, well.

Caplio R4 Black or Silver,
- Digital Point & Shoot
- 6 MP Camera,
- 28-200mm Optical Zoom
- Vibration Correction function

$349.95

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TECH SUPPORT

(Continued from page 152)

Ring-type motors use floating rotors and stators to move the glass elements of the lens, and are therefore quieter. With no interlocking cogs to strip, lenses with ring-type motors can be focused manually, even in the AF mode.

Which should you buy? Neither is significantly better than the other. Ring-types are quieter but more expensive. With micros you have to flip a clutch to go between focusing modes. If compact size is important to you, you've got little choice but to go with micros, because ring-types require a relatively wide barrel, so they can't be used in smaller lenses.

BLURRED VISION

I recently stepped into the digital world with a Kodak EasyShare Z740, which I picked for its manual exposure control and relatively fast (f/2.9–3.7) and versatile 10X zoom (38–380mm equivalent). Almost immediately, however, I noticed that at f/3.2, the camera's maximum aperture at a mid-tele setting (105mm equivalent), I was unable to defocus a portrait background, as I could with 35mm film cameras, given similar focal lengths, apertures, and subject-to-background distances. In fact, distant backgrounds are just as sharp at the Kodak's maximum aperture at 105mm (f/3.2) as at its minimum (f/8). Do digital camera lenses always have the same depth of field regardless of aperture?

Lee Hancox
Via e-mail

Consumer digital compacts have relatively small sensors and very short actual focal lengths. Your Kodak's real focal length range, for example, is 6.32–63.2mm. Depth of field is proportional to the actual focal length, not the 35mm equivalent. As a result, when you're making portraits with the camera at the equivalent of a 105mm setting, you get the angle of view of a 105mm (equivalent) lens, but the depth of field of the actual focal length, approximately 28mm. That means it's almost impossible to defocus a portrait background with your Kodak. The good news? You probably won't see a subject that's out of focus because it didn't fall within your lens' depth of field.

(Continued on page 157)

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D50 Kit w/18-55mm f/3.5-5.6G ED AF-S DX **$699.95**
D50 Kit w/28-80mm **Call**

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- **6.1 effective megapixels**
- with 18-70mm f/3.5-4.5G ED IF AF-S DX Zoom Lens
- Increased Battery Performance w/new EN-EL3a rechargeable battery
- USA Warranty

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NIKON D80

- **10.2 megapixels CCD,** Nikon's exclusive 3D Color Matrix Metering II assures accurate exposures along with Variable-Size Center- Weighted Metering and a choice of 11 Spot Meters linked to each of the 11 AF sensors

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NIKON D200

- **10.2 Effective Megapixel**
- Shoot at up to 5 frames per sec.
- Rugged Magnesium .
- Nikon's exclusive 1,005-pixel 3D Matrix Metering II,
- Capture up to 1,800 images per battery charge.

D200 Kit w/18-70mm **Call**
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COOLPIX S7c

NEW

Pocket Zoom

- **7.1 Megapixels,** 3x Optical Zoom-Nikkor ED Glass Lens, Vibration Reduction, Wireless COOLPIX Connect

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COOLPIX S10

- **6 MP,** Amazing 10x Optical Zoom-Nikkor Glass Lens, Vibration Reduction, Auto adjusts up to ISO 800, In-Camera Red-Eye Fix, Face-Priority AF, D-Lighting

$399.95

COOLPIX P3

- **8.1 MP,** 2.5" LCD, VR, (Vibration Reduction), 3.5x Nikkor Zoom, 36-126mm 35mm equiv., 4x digital zom. Wifi

Wi Fi

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- The Ultimate in Film SLR Evolution.

Advanced Autofocus System
Creative Lighting System

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COOLPIX L6

- **6.0 Megapixel,** 3x Optical, 4x Digital Zoom, 2.5" LCD Screen

$199.95

FM10

- 35-70mm f/3.5-4.8 Zoom Nikkor Lens
- Shutter Speeds Up to 1/2000 second
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TTL AF Shoe Mount Speedlight, U.S.A.

- Compatible with both digital and film SLR cameras; auto flash control is set to match the camera body: i-TTL Balanced

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TTL AF Shoe Mount Speedlight, U.S.A.

- i-TTL Flash Control: Accurate, seamless fill-flash capability under the most difficult, tricky lighting situations
- Modeling Flash

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Nikon Flash Accessory Kit
with Flash Tripod, Table Clamp, Book & Carry Case.

$39.95

SB-R200

Wireless Remote Speedlight, Replacement.

- Impressive remote Speedlight that can be used in a variety of creative lighting schemes with or w/o the SB-800 & SB-600. It is an included component of the R1 and R1C1 Wireless Close-up Speedlight Kits

NIKON LENS PEN

Will Not Scratch or Damage Lenses

- Unique LENS PEN tip is self replenishing
- Cleaning compound will not spill or dry
- Safe for all optical lenses including multicaoted surfaces
- Non-Toxic

$6.50

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Dedicated TTL Coiled Sync Extension Cord, with Male / Female ISO Hot Shoes & AF Illuminator for SB-800 AF Flash.

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2147	17-55mm f/2.8G ED-IF AF-S DX Zoom-Nikkor	$40	$80	$120
2144	12-24mm f/4G ED-IF AF-S DX Zoom-Nikkor	$25	$50	$75
2145	24-120mm f/3.5-5.6G ED-IF AF-S VR Zm-Nikkor	$25	$50	$75
1961	28-70mm f/2.8D ED-IF AF-S Zoom-Nikkor	$40	$80	$120
2139	70-200mm f/2.8G ED-IF AF-S VR Zoom-Nikkor	$75	$150	$225
1986	80-200mm f/2.8D ED AF Zoom-Nikkor	$50	$100	$150
1925	14mm f/2.8D ED AF Nikkor	$40	$80	$120
1910	16mm f/2.8D AF Fisheye-Nikkor	$20	$40	$60
1913	20mm f/2.8D AF Nikkor	$15	$30	$45
1919	24mm f/2.8D AF Nikkor	$15	$30	$45
1922	28mm f/2.8D AF Nikkor	$10	$20	$30
1931	85mm f/1.8D AF Nikkor	$20	$40	$60
2154	300mm f/2.8G ED-IF II AF-S VR Nikkor (NPD)	$100	$200	$300
2127	400mm f/2.8D ED-IF II AF-S Nikkor (NPD)	$100	$200	$300
2151	TC-17E II AF-S Teleconverter	$15	$30	$45
4801	SB-800 AF Speedlight	$10	$20	$30
4803	R1C1 Wireless Close-up Speedlight System	$25	$50	$75
4804	R1 Wireless Close-up Speedlight System	$15	$30	$45

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All AF Nikkor lenses work effectively with the Nikon's 8-segment light meter and 5-segment TTL flash system. The AF Nikkor D-type lenses, in addition to all the features of an AF Nikkor, also incorporate a "Distance Encoder. **S**-the latest silent wave motor with it's faster and quiter focusing system.

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18-55mm Zoom Lens
• 11 Point AF, 2.5" Viewing TFT LCD, Stainless Steel with Pentax Mount D-XENON 18-55mm Zoom Lens uses SD card compatible Compatible with Pentax Mount lenses

K100D
Digital SLR Camera with Digital SLR Camera with Pentax SMCP-DA 18-55mm f/3.5-5.6 AL AF Zoom Lens

DIGIMAX GX 1L 6MP
Digital SLR Camera Body with D-XENON 18-55mm Zoom Lens, 5 Point AF, 6.0 Megapixel, 2.5" LCD Screen,

LEICA M8
• Intuitive shooting
• Versatile exposure
• Definitively user-friendly

DSLR-A100
(Alpha) Digital SLR Camera Kit with 18-70mm Lens, 10.2 MP, Interchangeable Lens

FINEPIX S3
• S3 Digital SLR
• **12.3 million effective pixels**
• Nikon F-mount lens compatibility
• Super CCD SR II

C-LUX 1
• 6 MP 3.6 Optical 4x digital 28-102mm 35mm equiv
• 2.5" LCD, ISO 80-1600, Optical Image Stabilization,

Silver & Black

K10D
• **10.2 megapixels**
• High-precision SAFOX VIII
• 11-point auto focus
• 2.5" LCD Screen,
with Pentax SMCP-DA 18-55mm f/3.5-5.6 AL AF Zoom Lens

OPTIO T20
• **7.0 megapixels**
• 3x optical, 4x digital,
• 3" LCD,
• High-quality extended movie captures
• Ultra-slim and stylish design features an aluminum alloy exterior. Effortlessly slips into a pocket or purse.

Z850
• **8.0 Megapixels**
• 3X Optical Zoom, 4x digital,
• Optical viewfinder,
• 2.5" LCD,
Super Life Battery

EX-S770-SR
• **7.2 megapixels**
• 3x Optical Zoom, 4x Digital,
• 2.8" LCD,
• Anti-Shake DSP reduces blurry images
• Available in Black & Silver

FINEPIX S9100
• 10.7 x Optical zoom
• 2x Digital
• **9.0 MegaPixel**
• 2.0-inch LCD
• New 25-300mm Fujinon zoom lens with manual twist-barrel zoom control

Z710
• **7.1 MP**
• 10x Optical,
• 5.2x Digital Zoom,
• 2.0" LCD
• KODAK EASYSHARE Software (included)

W20 WATER PROOF
• **7.0 MegaPixel**
• 3x optical 4x digital zoom,
• Built-in memory (approx. 21.9 MB), SD memory card
• 2.5" LCD Screen,

A 10
• **8MP**, 3x optical zoom,
• 4x digital zoom,
• Shake reduction,
• Mpeg 4 divx movie,
• 24mb internal memory,
• 2.5" LCD,

DMC-TZ1K
• **5 MP**
• 10x
Retractive, Folded Optical Zoom,
• 4x Digital Zoom,
• 2.5" LCD Screen, • Color Black

DSC-N2
• **8.0 Megapixels**
• Carl Zeiss lens
• 3x optical 2x digital
• 3" LCD,

DSC-R1
• **10 Megapixel**
• 5X optical zoom lens
• Records to both Memory Stick and CompactFlash
• Profession controls with manual zoom and focus rings

DIGIMAX PRO 815
• **8.0 MP**
• The world's longest built -in optical zoom digital camera
• Schneider Lens 15x optical zoom, 4x digital zoom, TFT LCD for waist level shooting, The World's largest digital camera LCD - 3.5" TFT LCD

EASYSHARE V610
• **6.1 megapixels**
• 10X Optical Zoom
• 4X Digital Zoom
• 2.8" LCD Screen,
• Bluetooth Wireless Technology

FINEPIX F30
• F30 Super CCD High Resolution Digital Camera,
• 6.3 Megapixel,
• 3x Optical Zoom,
• 6.2x Digital Zoom,
• 2.5" LCD Screen

Lumix DMC-FX07R
• **7 MP**
• 3.6x Optical Zoom, • 4x Digital Zoom
• 2.5" LCD, • Optical Stabilization

Z700
• **7.0 megapixels**
• 3x Optical Zoom, 4x Digital,
• 2.7" LCD,
• Super Life Battery
• Available in Blue, Gray & Silver

M2
• One Camera for Photos and Movies
• **5.1MP,**
• MPEG-4tv movie,
• 2.5" tilt/swivel screen,
• Carl Zeiss® 3X Optical/2X Digital Zoom
• 38-114mm 35mm eqiv.

DIGIMAX L85
• **8.0 MP**
• Schneider Optical lens, 4x digital,
• 38-190mm 35mm equiv. 2.5" LCD 23mb internal memory, HDMI & USB 2.0 output, high-speed continuous shooting

EASYSHARE C433
• Point & Shoot Digital Camera,
• 4.0 Megapixel, • 3x Optical Zoom,
• 5x Digital Zoom,
• KODAK EASYSHARE Software
Color: Silver

CYBERSHOT DSC-T10
• Digital Still Camera,
• 7.0 Megapixel,
• 3x Optical,
• 2x Digital Zoom Lens,
• 2.5" LCD Screen,

SNAPBOX DC-S20
• **5.2 MP,**
• 3x Optical Zoom,
• 5x Digital Zoom,
• 2.4" LCD, Blue
• Movie Clip with Audio,
• 4 Video Games,

EX-S700
• **7.2 Megapixels**
• Credit Card Size,
• 3x Optical Zoom, 4x Digital,
• Bright 2.2" LCD,
• Anti-Shake DSP
• Available in
Dark Blue, Red & Sparkle Silver Finish

W50
• **6MP,** 3X Optical,
• 2X Digital zoom,
• 38 - 114mm 35mm equiv.,
• 2.5" LCD,
• 32mb internal memory,

DIGIMAX S800
• **8.0 MP**
• 3x optical 5x digital
• 35-105mm 35mm equiv.,
• 2.4" LCD, 20mb internal memory,

DIGIMAX S600 6MP **$199.95**
DIGIMAX S500 5MP **$149.95**

VPC-HD1
• Point & Shoot Digital Media Camera,
• 5 Megapixel, MPEG-4 Movies,
• 10x Optical Zoom, • 10x Digital Zoom Lens, 2.2" LCD, • Image Stabilization

MINI DIGITAL
• Rollei Twin Lens
• 3.1 MP
• Square Format,
• Waist Level Viewfinder
• Pop-up Hood, 0.9" Color LC

DMC-LX2K
• **10.4MP,**
• 4x Optical Zoom,
• 4x Digital Zoom,
• 2.8" LCD,
• 16:9 Image Recording, Color Black

F470
• **6MP,**
• 3x optical 4.4 digital zoom
• 35-105mm 35mm equiv.
• 2.5" LCD,
• 16mb internal memory,

V10
• **5.1MP,** 3.4 optical
• 5.7 Digital Zoom, 38-130mm
• 35mm equiv.
• 3" LCD, 4 arcade games,
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(Continued from page 154)

SCAN ALTERNATIVES

In your November 2006 article on digitizing slides ("Super Duping"), you left out several inexpensive, multipurpose, flatbed scanners (e.g., the Canon CanoScan 8400F or LiDE 600F, Epson Perfection 4490, or Hewlett-Packard Scanjet 4370). Are these options?

David Volkman
Stony Brook, NY

While these are very capable, our article was about film scanners, which generally offer the best results when scanning film (or slides). Of the scanners you mention, in film scans only the Epson approaches 2000 dpi resolution equivalent. Some newer models in the $800 range manage higher resolutions and are good for medium format, but for 35mm slides and negatives you're better off with a dedicated film scanner.

ZOOM AND GLOOM

I purchased a Nikon D200 and use two lenses, a 28–105mm f/3.5–4.5 Nikkor and a 28–200mm f/3.8–5.6 Tamron. When I focus either zoom at 28mm, the camera shows the subject in focus. However, when either lens is racked out to the full telephoto end, I can see that the object is not in focus. Before I push the shutter release button, I have to refocus. Is this a universal problem, or should I return the camera and/or lenses?

Michael L. Wolff
Cherry Hill, NJ

What you describe as a problem is actually the nature of the beast. There are two types of zoom lenses: parfocal and varifocal. The former holds focus as you zoom; the latter shifts focus, requiring you to refocus once the desired focal length is reached. Because of the narrower depth of field at longer focal lengths, even parfocal zoom users usually find that it's necessary to touch up their focus when going from a wide setting, with its ample depth of field, to a longer zoom setting. Zooming in the opposite direction can usually be done without refocusing.

Got a question? E-mail us at Pop Editor@hfmus.com. Also, visit the Tech Support forum at www.PopPhoto.com.

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Joplin, MO

A better way

Debbie Grossman answered a reader's query (October 2006) concerning how to batch-convert RAW files into JPEGs small enough to e-mail conveniently. There's an even easier and cheaper way for Windows XP users–use Picasa 2. You can't beat the price (free) and it reads almost all popular RAW formats. Download it from Google, open it, hit Control and click the pictures you want to send, then click the e-mail button at the bottom of the screen. The program automatically attaches JPEGs at about 25K to messages sent from almost any e-mail program. *Neil Kurtzman*
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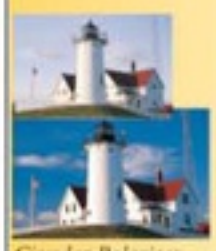

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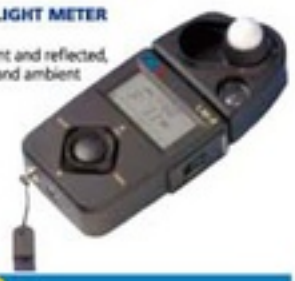

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White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	$479.99
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FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	$349.95
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	$669.99
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PHOTO: FROM *MONKEY PORTRAITS* (BULFINCH PRESS, 2006)

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